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LECTURE NOTES ON

A PAGEANT OF ENGLISH POETRY

(DICKINSON)

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*University Gold Medallist,
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SUMMARY OF THE Introduction

In English poetry every line consists of a certain number of *feet*. A foot means "an arrangement of accented and unaccented syllables which repeats itself throughout a line." There are, therefore, two kinds of syllables—accented and unaccented.

Four Important Feet.

There are four important feet in English poetry :

They are Iamb, Trochee,
Anapaest and Dactyl.

(a) *Iamb*. This foot consists of two syllables, of which the first is unaccented and the second is accented.

Note. A line of verse consisting of five Iambuses is called Iambic Pentameter or the Heroic Couplet.

Example.

— — — — —
(1) The curfew tolls the knell of parting day.

— — — — —
(2) Great wits are sure to madness near allied.

(b) *Trochee*. This foot consists of two syllables of which the first is accented and the second unaccented.

Example.

— — — — —
In his chamber weak and dying

— — — — —
was the Norman baron lying.

(c) *Anapaest*. This foot consists of three syllables, of which the first two are unaccented and the third accented.

Example.

— — — — —
I am monarch of all I survey

— — — — —
My right there is none to dispute.

(d) *Dactyl.* This foot consists of three syllables, of which the first is accented and the other two unaccented.

Example.

— — — — —
Cannons to right of them

— — — — —
Cannons to left of them.

Note. The Iambic measure preponderates in English poetry. The two well-known Iambic measures are

(1) *Blank verse.* Each line of blank verse consists of five iambic feet or ten syllables. The lines do not rhyme at the end.

Example.

Shakespeare's plays and Milton's *Paradise Lost* are written in blank verse.

(2) *Heroic Couplet.* Each line consists of five iambic feet or ten syllables. The lines rhyme at the end.

Example.

Dryden's *Achitophel* is written in Heroic Couplet.

In addition to these there is another measure or metre which is called Spondee. It consists of feet which have both of their syllables accented.

The Caesura.

There is a pause called *Caesura* which is either within the line or at the end of it. In the 18th century poetry this pause was generally in the middle of the line. But in the romantic poetry this pause had no fixed position. It could be at any place in the line. This device ensured greater music and effect for the line.

DEFINITIONS

(1) Heroic Measure or Heroic Couplet.

It consists of two lines which rhyme at the end. Each line contains five feet or ten syllables. The first syllable of the foot is

unaccented the second is accented.

Example.

He sought / the storm / but for / a calm / unfit /
 Would steer / too high / the sands / to boast / his wit.

Note. Dryden's *Achitophel* is written in Heroic Couplet.

The Quality of True Virtue by Pope is also written in the same metre.

The Heroic Couplet is briefly described as iambic pentameter rhyming at the end.

(2) Blank Verse.

Each line consists of five feet or ten syllables. In every foot the first syllable is unaccented and the second accented. This is iambic pentameter but the lines do not rhyme at the end.

Example.

Marlowe's *Hymn to Zenocrate* is written in blank verse. Milton's *Satan's recovery from his downfall* is in blank verse.

(3) Octosyllabic Couplet or iambic tetrameter.

Every line consists of four feet or eight syllables. The first syllable is unaccented and the second is accented.

Example.

The Character of Hudibras by Butler is written in this metre.

(4) The Spenserian Stanza.

This stanza was invented by Spenser and used by him in his *Faery Queen*. It consists of nine lines; the first eight lines are heroics and the ninth line is called Alexandrine. Each of the first eight lines consists of 5 feet or 10 syllables and the ninth line consists of twelve syllables or six feet. The arrangement of lines is ab, ab, bc, bc, c.

Example.

The Masque of Cupid by Spenser is written in the Spenserian Stanza.

(5) Sonnet.

It is a one-stanza poem of fourteen lines. It is divided into two parts :—the octave and the sestet. The first eight lines are called Octave and the last six lines are called sestet.

Example.

Milton's sonnet *On His Blindness* that you read in your Intermediate.

(6) Elegiac Stanza.

It consists of four lines which rhyme alternately i.e. the arrangement is ab, ab. The lines are heroic (iambic pentameter).

Example.

Gray's *Elegy* is written in this stanza.

The Difference between Poetry and Prose.

The chief difference between the language of poetry and that of prose is that poetry is more concerned with beauty ; and the poet by using certain poetic devices brings home to us a sense of beauty. The devices which he employs are as follows :—

Poetic Devices.

(a) *Imagery.* This means the power of picture making.

Example.

It is an isle under Ionian skies.

(b) *Simile.* It means comparing one thing with the other to make the first idea more clear ; for instance ' My love is like a red red rose !'

Example.

Man's Mortality is full of similes comparing man's life to so many things.

(c) *Metaphor.* It means a contracted simile. For instance a *lion-hearted* person.

(d) *Symbolism.* It means to express or represent a great truth by means of symbols and signs.

Example.

The World by Vaughn ; *The Tiger* by Blake.

(e) *Suggestion.* To suggest things by means of expressive words.

(f) *Personification.* to personify an abstract idea.

Example. Spenser personifies Fear, Hope, Dissemblance and Suspect in his *The Masque of Cupid*.

(g) *Antithesis.* To contrast two ideas in the same line.

Example.

(1) Willing to wound yet afraid to strike.

(2) As civilization advances, poetry declines.

(h) *Verbal Melody.* i.e. music produced by words.

Example.

Swinburne's *Choruses from Atlanta*.

(i) *Alliteration.* When some or all the words in a line begin with the same letter.

Example.

The mother of months in meadow or plain.

(j) *Epithet.* means adjective as *marvellous* tales.

(k) *The arresting line or stanza.* It means some beautiful line which captures our imagination.

Example.

(1) A thing of beauty is a joy for ever.

(2) Great wits are sure to madness near allied.

The Making of Poetry.

Two things are at the bottom of the making of poetry.

(a) Impulse and (b) Inspiration.

Impulse means the motive force and inspiration its quality in feeling or idea.

Why a Poet feels more than an ordinary person ?

The poet is more sensitive than an ordinary person. The

impulse comes to him from numerous quarters and in the mood of inspiration he composes a poem.

Poetic Devices.

In poetry the words suggest, whereas in prose they state. The chief instrument of suggestion is the epithet. Besides this device of suggestion, the poet employs the tricks of metaphor and simile, personification and antithesis.

There are various types of poetry.

- (a) There is *poetry of escape*. Coleridge gives us such poetry in *Kubla Khan* and *The Ancient Mariner*.
- (b) There is the poetry which *creates the world of Pan and Fauns and Satyrs*. In this world we have the mention of gods and goddesses, nymphs and deities.
- (c) *The poetry which appeals to the ear*. This poetry is written with the intention of producing music with the help of words. Swinburne gives us this type of poetry.

The Historical Background.

The English poetry has two fountain heads—(a) the Anglo-Saxon and (b) Anglo-French.

In Anglo-Saxon Poetry there was no rhyme and the number of syllables was unfixed, but there were accent and alliteration. The subject matter of the Anglo-Saxon poetry was sea, religion or war. There was also elegiac (mournful) poetry. But there was no lyric poetry.

The other *Parent of English poetry was the Anglo-French Poetry*. The influence of this poetry became apparent after the Norman conquest. In this poetry there were both metre and rhyme as well as lyricism. The French Troubadours (wandering singers) were responsible for introducing rhyme into poetry. They were also the inventors of the lyric forms.

Middle Ages.

During the middle ages the English lyric had three distinct types.

- a. *The religious lyric.*
- b. *The political songs.*
- c. *The love lyrics.*

The Italian Influence.

The next influence to invade the English Poetry was the *Italian influence*. This further developed the English lyric. Then there succeeded a period following the death of Chaucer when the English lyric fell into disuse.

The Renaissance.

There came the Renaissance and the English lyric once again came to the forefront.

POETS.

1. MARLOWE

2. SPENSER

3. MILTON

4. DONNE

5. HENRY VANGHAN

6. DRYDEN

7. POPE

8. COLERIDGE

9. WORDSWORTH

10. BYRON

11. SHELLEY

12. KEATS

13. TENNYSON

14. BROWNING

15. SWINBURNE

16. D. H. LAWRENCE

17. MASEFIELD.

MARLOWE.

Features of his Poetry :—

- (a) *He was a Romantic poet.*
- (b) *He was symbolical of his times—the Renaissance.*
- (c) *He was a predecessor of Shakespeare.*
- (d) *He reformed the English drama.*
- (e) *He created super-men as heroes of his dramas.*
- (f) *His blank verse was rhetorical, be-jewelled and musical.*
- (g) *He anticipated Shakespeare in his blank verse and in his plays.*

Marlowe was a true child of the Renaissance. He expressed the enthusiasm, the aspiration and the poetic ardour of his contemporaries in his verse and plays. He was the representative of a period when the imagination of men was suddenly fired by the discovery of new learning and new continents. He gave expression to the lust for the unattainable and the impossible which so inspired and fascinated the English-men of his times.

In *Tamburlaine* it was the lust for power ; in *Faustus* lust for knowledge, and in the *Jew of Malta* lust for infinite wealth. He himself was thrilled by the discoveries and inventions of his times and he imparted this thrill to his readers in his plays.

Marlowe was by temperament a Bohemian and a romantic. He did not believe in the classical conventions like the unity of time, or the unity of place. He often allowed his imagination to run away with him and was guilty of 'romantic excess.'

Though he wrote dramas, yet he was at heart a lyricist and a poet. All his great plays contain passages of extreme lyrical

intensity and beauty. We have the magnificent lyrical out-burst in praise of Zenocrate's beauty in *Tamburlaine* beginning with the line :

“*Ah, fair Zenocrate ! divine Zenocrate.*”

Another lyrical passage is the monologue of the *Jew of Malta* in which he aspires to hoard

“infinite riches in a little room.”

Yet another is in praise of Helen of Troy in his *Dr. Faustus*:

“Was this the face that launched a thousand ships.”

Marlowe's historical importance cannot be denied. In a sense he was the father of the English Romantic drama. He reformed the English drama in two ways—(a) by perfecting blank verse and (b) by introducing heroic subjects as themes of his plays. Before Marlowe, plays were written in rhyming couplets which were monotonously uniform and un-musical. Marlowe introduced blank verse and made it a wonderful vehicle of dramatic expression.

Secondly, he chose lofty and dignified themes and rescued the English drama from the wretched state into which it had fallen. He created super-men—a *Tamburlaine*, a *Faustus*—and imparted vigour and life to them. “He endowed his heroes with the unbridled ardours of the Renaissance.”

Marlowe wrote “mighty lines.” His style was extremely vigorous and rhetorical, rising at times to magnificent eloquence. He loaded his lines with a wealth of similes and metaphor, the like of which is rarely to be met with in English poetry. He anticipated Shakespeare in his blank verse, his “mighty lines” and in his dramatic technique. It is safe to assert that had there been no Marlowe, there would have been no Shakespeare.

SPENSER

Features of his Poetry.

- (a) *He was the greatest and the most representative poet of the Elizabethan age.*
- (b) *He continued Chaucer's tradition in poetry—the tradition of narrative poetry.*
- (c) *He had a wonderful sense of beauty.*
- (d) *He had splendid pictorial power.*
- (e) *His work was filled with a noble moral spirit.*
- (f) *He was "the poets' poet" as he influenced a number of narrative poets.*
- (g) *The chief drawback of his style was its diffuseness.*

Edmund Spenser was the greatest poet of the Elizabethan times. He continued Chaucer's tradition in English poetry; but he improved upon Chaucer's devices and manner in a marvellous way. For sheer verbal melody and pictorial quality he was unsurpassed and unrivalled. The outstanding qualities of his poetry were archaism (fondness for using old words), verbal melody, pastoralism, symbolism and interest in Neo-Platonism.

Like Chaucer he was fond of using many worn out and archaic words. We have an example of this in his poem the Shepherd's Calendar.

Then he chose pastoral themes for the subject of his poems. He dressed all his characters as shepherds and described their joys, or sorrows not as Courtiers and Citizens but as dwellers of forest or of the open air. Thus we find that in 'Colin Clout' he represents even himself as a shepherd who has been disappointed at the Court of Elizabeth. In his pastoral poems he created a beautiful atmosphere to which flowers, sheep, gardens, open air, all contributed their share.

Spenser was one of the greatest symbolical and moralistic poets. The 'Faerie Queen' was an exercise in sustained symbolism. He sought in that poem to teach virtue and discipline to the reader by presenting great ideals to him ; but he could not help introducing beautiful romances into the poem.

Then Spenser was a Neo-Platonist. He believed that what is good, must also be beautiful. In his sensuous appreciation of the beautiful he always had the moral purpose in his mind. He compromised between the sensuous and the ascetic—the beautiful and the morally good, the body and the soul.

But his claim to greatness was his extremely bejewelled and garnished style. He attained to painting in verse—but he painted with words not with the brush. He was extra-ordinarily rich in musical quality and his lines abound in vowels and alliterative tricks which produce a wonderful music. He invented the Spenserian stanza for writing narrative poetry. This stanza was adopted by many of the romantic poets like Shelley and Byron. Spenser was truly "the poets, poet" for he influenced the entire romantic tradition in English poetry.

The chief drawback of his style is its diffuseness. Spenser wanders from the real theme and often side-tracks the issue. He grows at times misty and unsubstantial and displays a deplorable lack of judgment. But for graphic word pictures and for its verbal music and cadence, his style is almost peerless.

JOHN MILTON

Features of his Poetry.

- (a) *He was a master of the Grand Style.*
- (b) *His poetry is truly sublime.*
- (c) *He was an exponent of Puritanism in English poetry.*
- (d) *His genius was classical rather than romantic.*

- (e) *There was a religious strain in him.*
- (f) *He wrote the greatest of English epic—the 'Paradise Lost'*
- (g) *He perfected blank verse.*
- (h) *"In him we have a wonderful union of intellectual power and creative power, both at their highest."*

John Milton was the greatest poet after Shakespeare and Edward Spenser. He was a master of the "grand style" of which Matthew Arnold speaks in his "Essays in Criticism." To his poetry we can apply the epithet 'sublime', for in his poetry alone we come across the splendour of phrase and the majesty of rhythm.

He was the greatest exponent of Puritanism in English Poetry. His great epics 'Paradise Lost' and 'Paradise Regained' were inspired by religious fervour. He wrote 'Paradise Lost' in order "to justify the ways of God to men." He chose religious subjects as themes for his poems and he was fond of moralizing and preaching. This tendency is visible especially in his great Poem 'The Paradise Lost.'

His genius was classical rather than romantic. His poetry was marked by the great classical qualities like restraint, balance and judgment. But his classical bent of mind never chilled his creative imagination. He had as great a sense of beauty as the greatest of Elizabethan poets. He was sensitive to the beauty of nature and the romance of country life. His earlier poems show that he could be light-hearted and romantic, when he chose to be so. His classical bent is obvious in his choice of classical forms like the epic and the sonnet: in his fondness for classical allusions and in the sublimity (loftiness) of his style.

As a writer of blank verse he had no equal and few superiors. He refined, perfected and embellished (beautified) blank verse and made it a vehicle of lofty thoughts and grand descriptions. His blank verse was terse (compact), sonorous (musical) and vigorous.

He occupied a prominent position as a link between the Elizabethan or the Romantic Age and the classical period. The generation of poets that succeeded him modelled their poetry on his

style. They found in him a great exponent of the classical traditions. His influence therefore, was far-reaching and profound. But it is as a writer of a great epic named 'Paradise Lost' that he is remembered and worshipped today.

JOHN DONNE

Features of his Poetry.

- (a) *He was a metaphysical poet.*
- (b) *He delighted in using affected language and far-fetched conceits.*
- (c) *He wrote exquisite love lyrics.*
- (d) *He led a reaction against pastoral conventions.*
- (e) *He wrote three types of poetry.*
 - (i) *Satiric.*
 - (ii) *Amorous (Love poetry).*
 - (iii) *Metaphysical.*
- (f) *He was the last of Elizabethan poets.*

John Donne was a metaphysical poet *i.e.*, he represented a school of poetry which delighted in using conceits and an affected (artificial language.) This school wanted to be novel in its comparisons, similes and metaphors. Therefore they dragged in the most whimsical and fantastic comparisons in their poems. One thing which they carefully avoided was simplicity of language and simplicity of expression. They tried all styles except the simple style.

In Donne's poetry all these characteristics are prominently marked. He sins too often in the use of conceits that are too far-fetched. Being a great scholar, he sometimes refers to science, sometimes to philosophy and at other times to metaphysics; thus making it very difficult for an ordinary reader to catch the drift of his thought. He then becomes obscure and unintelligible.

His greatness as a poet lies in his exquisite love lyrics. In them he is extremely unconventional, frank and sincere. He does

not follow the set conventions according to which the lover is always pining and languishing and the beloved is always cruel and hard-hearted though beautiful and virtuous.

Donne revolted against these artificial conventions. He led a crusade (holy war) against the pastoral, allegorical, Platonic conventions insisted upon by the Elizabethan poets.

He also made many innovations in metre, so much so that he sometimes revolted against the monotonous rhyme which was then in fashion.

He wrote three types of poetry.

- (a) *Satiric*
- (b) *Amorous (love poetry)*
- (c) *Metaphysical.*

But he is famous for his amorous and love poetry, which is extremely spontaneous, unconventional and sincere.

"His verse was distinguished by wit, profundity of thought and erudition (learning) passion and subtlety, coupled with a certain roughness of form (metre)." As he himself said "I sing not siren-like to tempt; for I am harsh." He was the greatest of the writers of metaphysical poetry in which passion is interwoven with reasoning. Thomas Carew described him as

A king who ruled as he thought fit

The universal monarchy of wit.

"With Donne it may be said Elizabethan poetry closes and Caroline poetry begins."

— — —

HENRY VAUGHAN.

Features of his Poetry.

- (a) *He belonged to the Metaphysical School of poetry.*
- (b) *He upheld the 'power of faith' over the weakness of doubt*
- (c) *His poetry was religious.*
- (d) *He was an ardent admirer of Nature*

(e) *He anticipated Wordsworth in his poem 'The Retreat.'*

(f) *He spiritualized Nature i.e. he thought the Divine was present in nature.*

Henry Vaughan belonged to the Metaphysical school. He had as his contemporaries Herbert and Crashaw. He was a great mystic i.e. he comprehended truth through intuition rather than reason. He was at home in sacred verse. Most of his poems were inspired by religious enthusiasm and mystic experience. In all these he upheld the power of faith over the weakness of doubt or scepticism. Much of his poetry was religious, but he wrote a few love poems also that are characterized by beauty of phrase and clever conceits.

He had a great feeling for nature. He thought that the Divine was present in nature and that there was a spirit which ran through man, nature and all animate or inanimate things. In this respect he anticipated Wordsworth who later on spiritualised nature. His kinship with Wordsworth is manifested in his great poem 'The Retreat' This poem has for its theme the recollections of immortality, a theme upon which Wordsworth wrote an elaborate ode. The central theme in both the poems is the same, namely,

'Heaven lies about us in our infancy.' But as we grow up we go farther and farther from Heaven.

Vaughan was a great symbolist. He could express great truths like William Blake, in the language of symbolism. His poem 'The World' reveals how with the help of simple and innocent looking symbols he can express a great philosophical truth; namely lovers, misers and statesmen are so absorbed in their respective pursuits that they do not care for the eternal or spiritual things. This poem expresses an abstract idea in a very concrete manner.

We can sum up Vaughan's achievement in the words of Professor Legouis, "He does not pray like Herbert within a church, but beneath the sky. His feeling for nature gives a modern romantic accent to his best verse. He has strangely anticipated Wordsworth in several poems, in particular in the retrospective vision of his childhood—"The Retreat!"

DRYDEN.

Features of his Poetry.

- (a) *He was a classical poet.*
- (b) *His style was marked by the great classical qualities—restraint, balance, exactness and lucidity.*
- (c) *He was pre-eminentely a satirist.*
- (d) *As a lyricist he came under the spell of the "Metaphysical School" during the early years of his poetic career.*
- (e) *His favourite metre was the "Heroic Couplet."*
- (f) *He took an active interest in the religious and political controversies of his time; much of his poetry was topical.*
- (g) *He was the representative as well as the "literary oracle" of his age.*

Dryden was the herald of a new poetic diction in English poetry. He was the first and perhaps the greatest poet of the Classical School. He revolted against the "romantic excess" of the Elizabethan and the "Metaphysical" poets and introduced the great classical qualities like restraint, balance, exactness and lucidity into the English poetry. He modelled his style upon the ancients (the Greek and Roman poets) and aimed at lucidity and correctness. His diction can be summed up in the following words: Avoid enthusiasm; pay more attention to the form and the technique of poetry; and imitate the classical poets.

Again he popularised the "Heroic Couplet" (Iambic pentameter rhyming at the end) and made it a vehicle of satirical and didactic poetry. His successors adhered to this metre and much of the poetry of the eighteenth century was written in "Heroic Couplet."

"Dryden made the couplet the weapon of logic and judgment."

Dryden was a political and religious turncoat. He changed his opinions with the change of circumstances. He was a Republican in the beginning but became a Royalist during the Restoration. Similarly he began by admiring the English church and ended

by defending Roman Catholicism. Much of his poetry was written to defend his political or religious creeds; and is therefore topical.

Dryden excelled in writing political satires. His "*Achitophel*" which he wrote to satirise the Earl of Shaftesbury is a masterpiece of satirical wit. He displays in it wonderful metrical facility, vigour, crispness and knack for turning epigrams. For instance what can be more terse and epigrammatic than

Great wits to madness are near allied
And thin partitions do their bounds divide.

Dryden himself remarked of *Achitophel*, "It is not bloody, but it is ridiculous enough. I avoided the mention of great crimes, and applied myself to the representing of blind sides and little extravagance."

Dryden was a capable lyricist besides being a shattering satirist. He wrote a few odes and lyrics of exquisite charm and singular beauty. The best examples of his lyrical muse are his "Song for St. Cecilia's Day" and "Alexander's Feast." "Both show Dryden as a master of melodious verse and of a varied and powerful style." The numerous lyrics with which his plays are interspersed are extremely charming and delicious. His early lyrics are written in the style of the metaphysical poets.

Dryden was a court-poet; and the bulk of his poetry is concerned with the court or the city life. He seldom chooses such themes as "Nature," "country life," "childhood" or "supernaturalism" as themes for his muse. He was also a copious translator. He turned Virgil's *Aeneid* into brilliant couplets; translated Juvenal and remodelled Boccaccio's tales.

Dryden influenced the entire eighteenth century. His mantle fell upon Pope who continued the poetic conventions initiated by him and who perfected his favourite metre, the heroic couplet. In fact he begot all the classical poets who came after him.

At the time of his death he was considered to be "a sort of literary oracle".

"His misfortune was," says Professor Legouis, "that he devoted his genius to occasional pieces whose interest was bound to wane with the controversies that had given them birth.....Now-a-days to realize all his power, we must study him in relation to his time."

POPE

Features of his poetry.

- (a) *He was a Classical poet.*
- (b) *He perfected the Heroic couplet.*
- (c) *He was a great satirist.*
- (d) *He was almost devoid of the lyrical faculty.*
- (e) *The great bulk of his poetry is narrative and didactic.*
- (f) *He was a careful and fastidious artist.*
- (g) *After Dryden he was the greatest translator of Classical poetry.*
- (h) *His style was neat, correct, compact and epigrammatic.*

Alexander Pope was a great classical poet, who had Dryden for his inspirer and his God. He followed the poetic conventions initiated by Dryden. His aim was to attain absolute correctness. He ruthlessly eliminated everything that was irregular or irrelevant; he smoothed everything rough or rugged; and he imparted the greatest finish and brilliancy to the Heroic couplet.

In his hands the Heroic couplet became a wonderful instrument of wit, satire, logic and literary criticism. He restricted the caesura (pause) to one place; and he disallowed the continuing of sense from one line to the other. The result was that the couplet became an excellent medium for expressing aphorisms (sayings) and satire. But at the same time it became extremely monotonous and sometimes very mechanical and jarring. It was specially unsuited for narrative and descriptive poetry. The reason was that every line was now of equal weight and value and therefore there was no varying of the tone or that of the verbal music.

Pope was, however, a master of the Heroic couplet. He could not be surpassed for economy, concentration, wit and precision that distinguished his style. His favourite method was to divide a line into two parts, each balancing the other. In this respect he improved upon even Dryden. For instance, he says of a poet whom he has satirised.

‘Willing to wound and yet afraid to strike.’

Other examples are : —

To err is human, to forgive divine.

Pope was not concerned with the religious or the political controversies of his times, but he was interested in literary criticism. Thus in his “Essay on Criticism” he tried to write a literary code for the guidance of his age. It is in this poem that he coined many terse phrases which have passed on as proverbs into the English language. For instance, “A little knowledge is a dangerous thing.” In an other poem which he wrote in the final period of his poetic career and which is called “Essays on Man,” he tried to write philosophical poetry. He had not great inspiration nor any original philosophy to propound, but as usual he expressed many general truths in a singularly concise and happy language. For instance,

Hope springs eternal in the human breast

Man never is, but always to be blest.

Or

An honest man is the noblest work of God.

Pope was a great satirist. He attempted elegant mockery in his poem ‘*The Rape of the Lock*’. In ‘*Dunciad*’ he satirised the miserable writers and poets of his time. It was a satire on the dunces—the bad poets and the conceited critics. In this satire Pope tried to pay off old scores, and to hit hard some of his enemies. For instance, Cibber and Theobald. In two other satires named ‘*Moral Essays*’ and ‘*Imitations of Horace*’ he wrote poetry for the cultivated readers. As a satirist Pope occupies a very eminent position. He is always brilliant, sharp and caustic in his witty shafts. Much of his satire is free from vulgarity, cheapness or savage resentment.

To sum up, Pope was not a great poet, but he was certainly a great artist. He was one of the most conscious, painful and finished craftsmen. He lacked both the imaginative power and the depth of feeling without which high poetry is impossible. He had no originality and he contributed little of his own to great philosophy or high morality. He was, undoubtedly, the most consummate master of the classic couplet. It is no mean praise to say of him that after Shakespeare he is the most frequently quoted of English poets.

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COLERIDGE

Features of His Poetry.

- (a) *He was a poet of magic and supernaturalism.*
- (b) *He was the greatest poet of supernaturalism in English poetry.*
- (c) *His supernaturalism was refined, suggestive and psychological.*
- (d) *"His best poetry was very small in amount."*
- (e) *He was a rare master of words.*
- (f) *His poetry was marked by intense imaginative power.*
- (g) *He secured "willing suspension of disbelief" in his supernatural poem.*
- (h) *No poet has surpassed him in the "witchery of language."*

Coleridge is the greatest poet of magic and supernaturalism, as Wordsworth is the greatest poet of Nature. His work illustrates the definition of Romanticism as a "renaissance (rebirth) of wonder." His contribution to the Lyrical Ballads (which he and Wordsworth jointly published in 1798) revived the element of "wonder" in English poetry.

His "The Ancient Mariner", "Christabel" and "Kubla Khan" represent the "triumph of romanticism."

Coleridge takes the supernaturalism for his particular province. His supernaturalism is at once refined, suggestive, and psychological. It is so very unlike the coarse sensationalism of his predecessors—the eighteenth century writers of the "tales of terror." Coleridge is never elaborate, coarse, or unrefined. He employs the method of "suggestion"; and to every one word that he says, he leaves ten unsaid. He creates an atmosphere of horror and mystery in *The Ancient Mariner* and *Kubla Khan* by means of significant and meaningful suggestions like:—

A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted,
By woman wailing for her demon-lover!

Or

And mid this tumult Kubla heard from far;
Ancestral voices prophesying war!

He gives a hint and leaves the rest to the responsive imagination of the reader. Thus he cannot be easily surpassed in the knack of telling a story in verse, into the design of which he can weave mystery, music and suggestiveness.

Coleridge is a master of words. No poet has ever equalled him in the witchery of language. He can produce music with the help of a few simple and worn-out words. He is capable of a refinement of sound and cadence, the secret of which is only known to himself. For instance take these lines from *the Ancient Mariner*:—

Alone, alone all, all alone.
Alone on a wide wide sea.

Or

The fair breeze blew, the white foam flew,
The furrow followed free.

He is truly "an epicure in sounds", and he attains to "the highest point of verbal beauty" in *Christabel*, and *The Ancient Mariner*:—

Coleridge's poetry is marked by intense imaginative power. "With an art which ever seems artless", he compels us to believe his supernatural narrative. His aim, as he himself declared, was "to project a human interest into romantic themes, and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith".

As a poet of Nature, Coleridge studies and describes it with a penetrating and searching glance. He especially excels in his descriptions of the sky and the sea and the wider and more remote aspects of things.

Coleridge's greatness lies in his style and in his creation of supernatural atmosphere. His style is incomparable. It is rich, musical, and singularly suggestive. We can say of his style what he says of the mysterious music on board the ship of *The Ancient Mariner* :—

now 'twas like all instruments,
Now like a lonely flute ;
An now it is an angels' song,
That makes the heavens be mute.

But his style can be extremely simple and effective. Take these lines from *Frost at Midnight*.

Therefore all seasons shall be sweet to thee
Whether the summer clothe the general earth
With greenness, or the red breast sit and sing
Betwixt the tufts of snow or the bare branch,
Of mossy apple-tree.

The amount of Coleridge's poetic output is very small. Except these three great poems of magic, and his *Ode to France*, *Frost at Midnight* and *Ode on Dejection* he wrote little which is imperishable. In 1802 he lamented the loss of his "Shaping Spirit of Imagination" and he wrote very little after that. He fell a victim to opium and turned to prose and dramatic criticism.

WORDSWORTH

Features of his Poetry.

(1) *His historical importance is to be considered first.*

He led a revolt against the classical school both in subject matter and style.

(2) *He explained his theory of poetry in the preface to the second edition of his epoch-making, Lyrical Ballads.*

(3) *Briefly speaking his theory of poetry was*

(a) *To choose incidents and situations from common life—humble and rustic life.*

(b) *The language of poetry should be the language really used by men, especially rustics.*

(c) *To throw over common incidents or situations a certain colouring of imagination.*

(4) *He was the greatest poet of nature.*

(a) *At first he loved Nature for its external loveliness.*

(b) *Later on he worshipped it as “an embodiment of the Divine Spirit.”*

(5) *He was not a great lyricist. His lyrics were reflective rather than passionate.*

(6) *His limitations were*

(i) *Lack of humour*

(ii) *Lack of passion*

(iii) *Lack of narrative or dramatic power.*

(7) *After 1808 he became a moralist and a preacher.*

Wordsworth led a revolt against the eighteenth century poetry (classical school of poetry) both in subject matter and style. Jointly

with Coleridge he published an epoch-making book called "Lyrical Ballads" in 1798, and thereby revolutionised the current poetic diction. This book was the manifesto of the Romantic Revival. In the preface to the second edition of this book he set forth his theory of poetry.

Briefly speaking his theory was as follows :—

- (a) to choose incidents and situations from common life instead of describing town or court life as the poets of the eighteenth century used to do.
- (b) To use simple language instead of employing a difficult and a pedantic style which was liked by the classical poets.
- (c) To throw a certain colouring of imagination over common incidents and situation—"to touch facts with imagination."

Wordsworth reformed the English poetry by writing such delightful poems as 'The Solitary Reaper,' and 'The Idiot Boy.' He went to rustic life in search of themes for his poetry and he wrote his earlier lyrics in a singularly simple style. It was his aim to find beauty in meadow, grove and stream and to describe it in his poetry. He introduced new subjects (like 'childhood' 'country life', 'nature,' peasants and 'shepherds') into English poetry.

Wordsworth was, indisputably, the greatest poet of Nature. There was a systematic development in his attitude towards Nature ; as he himself tells us in more than one poem. At first he loved nature for its external loveliness. He appreciated it through his senses and revelled in the colour, the smell, and the form of the natural objects. He loved the 'sounding cataract' for its sound ; the rose for its beauty.

This was the stage of "thoughtless youth." Later on he began to worship nature for its inner meaning. He now looked

on nature as "an embodiment of the "Divine Spirit." In other words he spiritualized nature. He thought that Nature was not lifeless but possessed a life, and a spirit. He further believed that there was a spirit in nature as well as in the mind of man, and that it was possible for man to have a communion with Nature. Anyone who communed with nature would gain in power, beauty and holiness. He says in *A Mountain Vision* ;

For the Man—

Who, in this spirit, communes with the Forms
Of nature, who with understanding heart
Doth know and love such objects as excite
No morbid passions,.....

.....
.....

needs must love.

The joy of that pure principle of love
So deeply, that, unsatisfied with aught
Less pure and exquisite, he cannot choose
But seek for objects of a kindred love
In fellow-natures and kindred joy.

He regarded Nature as the nurse of his moral being and worshipped it as a teacher, guide and friend.

"Wordsworth was curiously deficient in the purely lyrical gift. He could not bare his bosom, as Burns did; he could not leap into the ether like Shelley." Except in his nature poems, he was seldom inspired or spontaneous. He regarded poetry as "recollection of emotions in tranquillity." His lyrics were, therefore, calm, reflective and restrained. They were inspired by reflection rather than passion.

His style, especially in his early poems, was extraordinarily simple and lucid. He actually employed the language of the rustic people "freed from its vulgarity." He never used conventional epithets, pedantic comparisons, or far-fetched similes. The *Lucy* poems and the *Solitary Reaper* are the best examples of his

poetic diction. In his later poems, he became scholarly, difficult and pedantic.

His limitations were obvious. He had little sense of humour and he lacked passion. He possessed neither the narrative nor the dramatic power. In his later poems, he became very prolix, dull and unpoetic. He began to indulge in "moralising of the dullest and most prosaic kind." According to Matthew Arnold Wordsworth the poet died in 1808 ; for after this date Wordsworth became a moral teacher.

But as a poet and a prophet of nature, and as a herald of Romantic Revival, Wordsworth occupies a place which still remains unchallenged and un-surpassed.

BYRON

Features of his Poetry.

- (a) *He was a great egotist. In all his tales and Romances he himself was the hero.*
- (b) *His Poetry is characterised by vigour and force.*
- (c) *He is at his best in description blended with meditation.*
- (d) *As a poet of Nature he admired nature in its wilder aspects.*
- (e) *He set a vogue for Byronism i.e. "the spirit of gloom, unrest, and weariness."*
- (f) *He was a destructive revolutionary. He had no constructive plan to offer to the world. He was an apostle of liberty.*
- (g) *He was the greatest of satirists in modern English poetry.*

Byron was an incorrigible egotist. He could never merge his personality into his writings. In all his tales, romances, and

plays, he himself was the hero. "The Byronic hero" is Lord Byron himself—gloomy, weary, and restless. What he said of *Lara* was true of him.

Ambition, glory, love, the common aim,
That some can conquer, and that all world claim,
Within his breast appeared no more to strive,

...
And some deep feeling it were vain to trace
At moments lighten'd o'er his livid face.

The dominant notes of Byron's poetry were vigour and force. "He had amazing vitality and power, and in his most impassioned moods his verse rushed on like a torrent." The last two cantos of *Childe Harold* are characterised by a rare vigour. His immortal lyric "*The Isle of Greece*" is another instance of his vigorous style.

Byron excelled in descriptive and narrative poetry. He was at his best when he blended description with contemplation (as in *Childe Harold* and *Don Juan*). He was like an inspired correspondent who could describe things and events in a wonderfully faithful and accurate manner.

"As a poet of nature he was at home with nature's wilder aspects. He loved mountains and storms and gloried in the sea, because of its utter indifference to man." For some time he came under the spell of Wordsworth and began to read a deeper meaning in nature. But the infatuation did not last long.

Byron was a rebel. He rebelled against all institutions—Church, state, marriage, Property, society. He was a destructive revolutionary and much of his verse is intense with the rapture of destruction. He had no alternative plan to offer to the society. He rebelled not only against Kings and Priests but also against God. He accused God of treachery, heartlessness and downright cruelty.

Byron was easily the greatest satirist in modern English poetry. He could be humorous, ironical, ruthless, and savage

when he chose to be so. *Don Juan* and *Vision of Judgment* are the best examples of his satirical poetry. He poured merciless ridicule upon the English society in the later cantos of *Don Juan*. Hypocrisy (which he described as social cant, moral cant, political cant) was the favourite target of his satire.

Byron's lyrical gift was very meagre. He, however, wrote a few graceful and tuneful lyrics like *She walks in Beauty*.

His lyrical poetry was marked by deliberation and reflection rather than by inspiration. He was incapable of writing "genuinely passionate lyrics.

Byron's chief drawbacks were his slovenly style and his lack of ear. He was one of the most careless poets and he never cared for the rules of grammar or those of prosody. He had no ear for music. At times his verse became extremely harsh, jarring and unmusical.

Byron was undoubtedly **the most representative poet of his times.** He set a vogue for Byronism—"the spirit of gloom, unrest and weariness" and he influenced a number of great poets on the continent.

SHELLEY

Features of his Poetry.

- (a) *He was a great lyricist and singer.*
- (b) *He had a passion for reforming the world.*
- (c) *He was a sworn enemy of Kings, Priests and Parents.*
- (d) *He intellectualized Nature i.e. he thought that Nature had a soul and that it could think, feel, and act like a living thing.*

(e) *His chief drawbacks were the "lack of a sound subject matter" and the "lack of constructive power."*

(f) *He was a born revolutionary and he perpetually dreamed of a reign of "Love and Light."*

Shelley belonged to the second generation of Romantic poets and had for his contemporaries Byron and Keats. He **was a born revolutionary** and his imagination was fired by the French Revolution as well as by Godwin's *Political Justice*.

He hated tyrants of all description and he was a sworn enemy of Kings, Priests, and Parents.

There were two Shelleys—Shelley the singer and Shelley the prophet. The first Shelley sang of personal joys, sorrows and regrets. This was Shelley, the incomparable lyricist, the inspired bard. The second Shelley sang of universal happiness and sorrow. This Shelley was an idealist, a dreamer. He was always planning Utopias and looking forward to the dawn of the Golden Age.

"Shelley's genius was essentially lyrical." His lyricism was both inspired and spontaneous. "As a lyric poet he ranks with our very greatest, and no praise is excessive for the ecstasy of feeling, the lightness and grace, felicity of phrase and the verbal magic of his great lyrics". The best examples of his lyrical poetry are. *The Skylark. The Cloud. the Ode to the West Wind and A Lament.*

Secondly **Shelley had a passion for reforming the world.** He believed that the Golden Age could be brought about by "Love". In "Ode to the West Wind" he prophesied that the reign of 'light and love' was bound to follow the the reign of evil and tyranny :—

O wind

If winter comes, can spring be far behind.

Idealist and dreamer as he was, he held that if 'love' became the ruling passion of mankind, all would be well with the world. The best instance of his impersonal poetry are *Queen Mab, The*

Revolt of Islam and *Prometheus Unbound*. All of these poems embody his revolutionary creed and his vision of the "regeneration of the world."

As a poet of Nature. Shelley endowed nature with an intellect. He thought that nature could feel, think and act like a living thing. His West Winds, Skylarks and Clouds were not lifeless things but, living and feeling phenomena.

In this respect he resembled Wordsworth. The chief difference between Wordsworth and Shelley was, that the former spiritualized nature whereas the latter only intellectualized it. Wordsworth worshipped nature because he regarded it "as the embodiment of the Divine spirit"; Shelley regarded Nature as a living force.

The chief drawbacks of Shelley's poetry were "the lack of constructive power" and "the lack of sound subject matter". He was often vague, discursive and ethereal. He chose very 'thin and frail' themes for the subjectmatter of his poetry. For this reason, Matthew Arnold called him "an ineffectual angel beating in the void his luminous wings in vain". Arnold meant that Shelley's poems lacked organic unity and that they were defective on the side of execution and construction.

But whatever we may think of his political theories and his poetry, Shelley is the greatest lyricist and singer in English poetry. Says professor Cazamian, "**Shelley's lyricism is incomparable.....** Never was the soul of a poet so spontaneously lyrical."

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JOHN KEATS

Features of his Poetry.

- (a) *He was a worshipper of beauty. He loved beauty in nature, in Greek myths, and in the Middle Ages.*
- (b) *He was a great poet of nature but he loved and admired nature for its external loveliness.*

- (c) *His poetry contained no moral dogma. He did not aspire to instruct or to moralise.*
- (d) *He was a lover of Greek mythology and culture.*
- (e) *His lyrical faculty was limited.*
- (f) *His poetry remains unsurpassed for its pictorial quality.*
- (g) *His style was rich, ornate and sonorous.*

John Keats was an Ardent admirer of Beauty. In his own words "he worshipped the principle of beauty in all things." He worshipped beauty wherever he found it—in Greek myths, in Nature, in Medieval Romances. According to him.

Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know.

(Ode on a Grecian Urn).

Again:

A thing of beauty is a joy for ever.

(Endymion).

Keats had no ambition to be a moralist or a prophet like Shelley or Wordsworth. His poetry, therefore, contains no moral dogma. He never aspired to be a Utopian dreamer like Shelley or a champion of down-trodden nationalities like Byron. He wrote poetry for the sake of poetry and he heartily detested "didactic poetry which has designs on us"

Keats, like most of the romantic poets, was a lover of nature. He appreciated nature through his senses. He loved it for its scents, sights, colour and grandeur. He little cared for its inner meaning or deeper significance. In his poem 'The joy of Beauty', he admires the various natural phenomena because they are "a thing of beauty" e.g.

*Such are daffodils
with the green world they live in.*

Keats was a great admirer of Greek myths, literature and culture. He drew upon the Greek mythology in many of his

early poems notably *Endymion*. His *Ode on the Grecian Urn* reveals his unbounded passion for Greek art.

O Attic shape ! Fair Attitude !

 Thou, silent form, dost tease us out of thought
 As doth eternity.

Keat's lyrical faculty was extremely limited. He excelled in the writing of sonnets and odes. His sonnet on "*Reading Capman's Homer*" is tense with the rapture of discovery. His five great *Odes* (*Ode on a Grecian Urn*, *Ode to a Nightingale*, *Ode On Autumn*, etc.) touch the highest water-mark of romantic poetry. "A nightingale's song, or a Greek vase offer the refuge of eternal loveliness of nature or of art to the dejected poet."

His style was characterised by "melodic beauty and sensuous passion." It was soft and caressing like velvet, and was richly coloured and odorous." It was extremely rich in pictorial quality and "felicity of expression." "The verse of Keats moves with the slow pace of a march burdened with treasures." He loaded every word and every note with a wealth of detail. Says Professor Legouis,

"No other English poet brings together so many riches in a single line or a single stanza. Keats must be read slowly, so heavily is each syllable charged with associations and echoes. Apparently free from all moral dogma, his poetry has the most compelling enchantment for lovers of pure beauty."

TENNYSON.

Features of his Poetry.

- (a) *He was the greatest of Victorian poets.*
- (b) *He was an exponent of Victorianism—Victorian attitude towards life.*

- (c) *He was a great craftsman. His poetic diction was flawless.*
- (d) *His lyrical quality was uneven. In some poems he achieved lyrical intensity.*
- (e) *He described nature minutely and scientifically. His descriptions are rich in local colour.*
- (f) *His reputation is under an eclipse nowadays. He is no longer considered as a demi-god by the modern generation.*

Tennyson is, undoubtedly, the greatest poet of the Victorian era. In his own times he was worshipped like a demi-God. Now-a-days, however, his reputation is under an eclipse which threatens to be of a long duration. The modern generation, being anti-Victorian, does not approve of Tennyson's priggishness and prudery and detests him for those very qualities for which the Victorians loved him.

Tennyson is not a great poet, but he is certainly a great craftsman and a great artist. The care and skill that he bestows upon his verse is undeniable. He polishes and revises his lines till they are as near perfection as it is humanly possible to make them. He achieves a very high level of "poetical artistry" in his descriptive and narrative poems. His craftsman-ship can be best seen in his adapting the sound to the sense, and in the clever use he makes of alliteration and vowel-music. Take for instance, the following stanza from "Maud."

Queen *rose* of the *rose-bud* garden of *girls*,
 Come hither, the *dances* are *done*,
 In *glass* of satin and *glimmer* of pearls,
 Queen lily and rose in one;
 Shine out, little head, suuning over with curls
 To the flowers, and be their sun.

We have not here the highest poetry but we have "alliteration of the rarest quality and vowel-music of the finest order."

Tennyson's unquestionable "craftsmanship" is also apparent in his handling of English metres, in which he is an eternal experimenter."

Secondly Tennyson's verse is rich in pictorial quality. He is a disciple of Keats and loads his verse with garnished and jewelled phraseology. His natural descriptions abound in beautiful word-pictures. The *Lady of Shalott* and *Lotos Eaters* are instances in point.

Tennyson describes nature scientifically. He excels in giving minute and detailed descriptions of natural scenery and the English landscape. His natural descriptions are rich in 'local colour'; and unlike the descriptions of the romantic poets, are singularly realistic and pictorial.

He is not a great lyricist—his lyricism is both fitful and uneven. He is too self-conscious and puritanical to be a great lyricist like Shelley or Byron. Occasionally, however, he does achieve lyrical intensity of emotion. For instance in *Break, Break, Break*, he is indisputably the inspired lyricist:

Break, break, break,
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

His style is extremely simple and lucid. He is a master of 'the jewelled phrase.' He can coin beautiful epithets and phrases and can produce singularly ornate and sententious verse.

Of all the Victorian poets Tennyson, perhaps, has suffered most at the hands of posterity. The modern generation sneers and gibes at his puritanism, his self-satisfaction, his prudery and his religious and political outlook. He is not considered to be a supreme poet; and some seriously doubt if he really deserved all the popularity that he enjoyed in his own time.

BROWNING.

Features of his Poetry.

- (a) *His style was obscure and difficult.*
- (b) *He was a poet of love.*
- (c) *His genius was dramatic. He excelled in writing dramatic monologues.*
- (d) *He was a great psychologist. He analysed human motives and actions with great exactitude.*
- (e) *He was an optimist.*
- (f) *He described Nature faithfully and realistically.*

"Robert Browning was in almost every respect Tennyson's opposite." He was a cosmopolitan as opposed to Tennyson who was a confirmed Victorian. His style was extremely difficult and obscure as compared to Tennyson's style which was simple and lucid. It was not surprising therefore that he did not win recognition in his own age.

Browning's style should be first considered. It is an extremely personal style and presents manifold difficulties to the average reader. Its obscurity is due to Browning's fondness for recondite subjects and his habit of juggling with words and metres. Generally he tries to convey too many thoughts in too few words. The result is confusion instead of compression. Again, he throws all grammatical rules overboard while writing his verse. When he chooses however, he can write both lucidly and directly. We have, for instance, *The Patriot* which is a masterpiece of simple style. But generally his style is very difficult and obscure.

Browning was pre-eminently a singer of love. His love poetry combines in itself Rossetti's voluptuous intensity and Shelley's passionate platonism. Browning's favourite theme is the

"infinite passion and the pain of finite hearts that yearn." In *The Last Ride Together* we have a complete surrender to love that we find in Romeo and Juliet. Browning does not confuse love with lust (as Tennyson did) he regards it as a force for "sanctifying and strengthening the soul."

Browning was, indisputably, a great psychologist. "What chiefly interested him was the study of the human soul." He analysed human mind with great exactitude and surpassed in laying bare the motives, the desires and the resolutions that lie at the back of action. In his dramatic monologues and his Dramas, he was chiefly concerned with the development of soul. *The Last Ride Together* is a fine psychological study in character. Here Browning does not describe what happens about or around the speaker but what happens in his mind.

Browning was an incorrigible optimist. He preached a gospel of hope and courage. According to his mind our failure here will be compensated hereafter. The world and human nature were tolerably good and one need not fret or despair that one cannot have the Golden Age now or here. He expressed this optimism in *Fippa Passes* where he said:—

God's in his heaven.

All's right with the world.

Browning described nature faithfully and realistically. It was not always kind and beautiful as Wordsworth described it. It could be cruel, harsh, unattractive and bizarre. Browning was content to describe it as it was. He neither idealized it like Wordsworth nor spiritualized it like Shelley. "Nature is a thing by itself. It is indifferent to our joys and sorrows."

Browning's genius was dramatic. Except for a few lyrics and songs with which his dramas are interspersed, he did not attempt lyrical poetry. He was a master of the dramatic monologue—a form of poetry invented by himself. He was interested in human soul and the drama provided him ample scope for analysing and dissecting human mind.

SWINBURNE

Features of his Poetry.

- (a) *He was primarily a Singer—"a musician rather than a painter."*
- (b) *He chose the great romantic themes like crusade against society, detestation of monarchs and priests and the fight against conventional morality.*
- (c) *He was essentially lyrical.*
- (d) *His poetry was inspired by paganism.*
- (e) *He preached the cult of Beauty.*
- (f) *He cared more for the "form" than for the "substance" of his poetry.*

Swinburne belonged to the Pre-Raphaelite group and was a contemporary of Rossetti and Morris. But unlike them both he was a singer rather than a painter. He was primarily a lyricist. His verse is extremely musical and sonorous. As Legouis puts it, "It is the sonority of the rhymes or of the modulations which links his verse together. Vowels call to vowels, and consonants to consonants, and these links often seem stronger than the links of of thought or imagery." For instance:—

*The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and rip les of rain*

(Chorus from *Atalanta*).

"His was the music of a peer" as Professor Quiller-Couch calls it. After Shelley, Swinburne is the greatest singer in English poetry.

Swinburne was a romantic by temperament. His themes were the favourite themes of the second generation of romantic

poets—Shelley, Byron and Keats. Like Shelley he was a poet of revolt and liberty. He led a crusade against kings, priests and tyrants. He supported the Italian struggle for freedom as Byron and Shelley supported the Greek war of independence. "His one constant theme was the exultation of freedom."

Swinburne's peculiar bent of mind was for the lyrical. Even when he attempted drama, he could not help being lyrical. His "Atalanta in Calydon" like Shelley's *Hellas* is a lyric-drama. Its chief claim to greatness is the beautiful choruses with which it is interspersed. Swinburne was incapable of either creating great characters or of developing systematic plots.

His verse (notably his "Poems and Ballads") was inspired by sensuousness and paganism. He revolted against the Victorian prudery and reticence and allowed an unrestrained expression to passion and romance. He preached the cult of Venus—the cult of Beauty. He had scant respect for moral considerations and in his *Tristram of Lynesse* he gave a free expression to boundless passion.

Another favourite theme of his was the sea. He had a passion for it and he excelled in the descriptions of sea-scape. Summing up we can say that his constant themes were, "liberty, the sea, the joy of effort, the glory of life and the universality of death, the procession of the seasons, the power and fragility of love."

D. H. Lawrence.

Features of his Poetry :—

- (a) *He was a born hater and a born rebel.*
- (b) *He hated "modern love" and modern craze for money.*
- (c) *He believed in frank, sincere and passionate love.*
- (d) *He was obsessed with questions relating to sex and the sexual relation.*

(e) *He was a lover of nature. He held a mute communion with nature.*

(f) *He wrote his poems in Free Verse.*

(h) *"His constant desire was to search a new form of life in which civilization might survive or be recreated."*

D. H. Lawrence was more famous as a novelist than as a poet. As a novelist he led a crusade against Victorian reticence and prudery about sex and he succeeded in revolutionising our whole attitude towards sex and sexual relationship.

As a poet, he wanted to be sincere and unorthodox. He strongly stressed the animal side of the human passion and he fled in scorn from the modern tendency to intellectualize or spiritualize love. He did not want to be lustful or bestial ; all that he wanted his generation to realize was that they had become extremely hypocritical and affected in their sexual relationship. They had neglected "the flesh" and were pretending to be clinging to the spirit.

D. H. Lawrence was a real artist as he did not enslave himself to existing literary or social conventions. He preached his gospel in the teeth of protests, storms and strong and fierce opposition.

According to Spender. "he recognized the existence of external nature having a life of its own, independent of the life of man."

Andre Maurois bears testimony to Lawrence's ardent admiration for Nature when he says "Nothing is so genuine in Lawrence as this mute communion with Nature. He knows animals like brothers, loving to spy upon their lives, then love-making. He imagines the sensations of the strongest among them, and has written poems about a couple of tortoises and an essay on the death of a porcupine.....The poet has brought to birth again a virgin world."

Lawrence was deeply interested in the social and moral questions. "His writing was a constant search for a new form of life in which civilization might survive or be recreated."

Lawrence wrote most of his poetry in free verse. This fact reveals how he constantly wanted to be an innovator. Other masters who adopted free verse were Walt Whitman, T. S. Eliot, Ezra Pound and Rabindra Nath Tagore. 'Lord when Wilt you teach people' is written in free verse. The poet does not care for the artificial restrictions of prosody. He suits his thought to the lines and does not follow any fixed design or pattern.

D. H. Lawrence was a genius born before his times. He was persecuted as a heretic because he insisted upon telling the truth about modern life. He was a daring innovator and a terribly earnest reformer, who liberated new ideas, new conventions and new poetry.

JAMES ELROY FLECKER.

Features of his Poetry.

- (a) *He was one of the greatest poets of the twentieth century.*
- (b) *He led a reaction against the "romantic excess" of his contemporaries.*
- (c) *In his style he was inclined to Classicism.*
- (d) *He was a master of the "jewelled phrase" and the chiselled stanza.*
- (e) *He was a poet of the "East".*
- (f) *His theory of Poetry was that the poet is concerned with "the creation of beauty" alone.*
- (h) *He hated didactic or moralistic poetry.*

James Elroy Flecker who died in 1915 was one of the major poets of the twentieth century. He led a reaction against the

current " Romanticism " of his contemporaries as he disapproved of the romantic extravagance and romantic excess of which they were, at times, guilty. In his style he was inclined towards Classicism. But in the quality of his inspiration and in the choice of his themes he was a confirmed Romantic.

He was a disciple of Keats in the studied craftsmanship which he displayed in the use of words. " His ideal in poetry," says Harold William, " was the jewelled phrase, the gemlike verse, the exquisitely chiselled stanza or poem; his abhorrence the preaching, didactic, fluently romantic, emotional and sentimental poets ". He himself once pointed out. " It is not the poet's, business to save man's soul".

In the preface to "*The Golden journey to Samarkand*" he expounded his views on the theory of poetry. According to his mind the poets should follow a " sound theory in order to produce sound poetry ". Again the sole business of a poet " is to create beauty ".

Flecker was a poet of the East. " The East in his imagination was a country of flaming colours, burning sunlight, the exotic and the unreal." He went to the East in search of themes for his poetry. His play *Hassan* and his greatest work. '*The Golden Journey to Samarkand*' are steeped in orientalism.

"Flecker laboured even more than Keats and Francis Thompson to practise his art for its own sake, using words appealing both to eye and ear". The result is that some times his verse becomes monotonously sweet and delicious and begins to cloy one's sense. The limitations of his art are that after some times his muse appears to be affected and studied. There is no profound philosophy or vision that his verse embodies. There is no noble faith nor any inspiring gospel which should sustain man. He brings the painter's and the musician's art to bear upon his muse. Thus though his poetry is rich in the pictorial and the musical quality, it is sadly lacking in profundity of thought or originality of ideas.

Critical Appreciation of Poems

HYMN TO ZENOCRATE

HYMN TO BEAUTY

THE JEW OF MALTA'S IDEA OF WEALTH

COLIN CLOUT AT COURT

A TILT AT PLAYWRIGHT

SATAN'S RECOVERY FROM HIS DOWNFALL

THE RETREAT

ACHITOPHEL

CHARACTER OF HUDIBRAS

ODE TO EVENING

GRAY'S ELEGY

KUBLA KHAN

FROST AT MIDNIGHT

ZIMRI

THE WORLD

THE TIGER

THE LAST RIDE TOGETHER ✓

ODE ON A GRECIAN URN

BREAK, BREAK, BREAK.

THE INDIAN SERENADE

THE LISTENERS

DAISY.

Write a Critical Appreciation of Hymn to Zenocrate.

It is a passionate lyrical outburst and is a magnificent tribute to Beauty. Tamburlaine a hard-hearted and uncivilized soldier is moved to rapture by the sight of a beautiful Egyptian girl.

These lines contain the very essence of romantic rapture. They are garnished and bejewelled rhetoric. There is a piling up of imagery which seldom flags or ceases.

This hymn is written in Marlowe's best blank verse. The lines run on into one another and produce an extremely musical effect. Undoubtedly we have Marlowe's mighty lines where Marlowe says that all the attempts of the poets would not be able to express what beauty is.

The hymn is full of delightful conceits—for instance Zenocrate's eyes light the moon, the planets and the meteors; Beauty, mother to the Muses, sits upon her face, and Zenocrate with her dishevelled hair is like Flora in her morning's pride.

This hymn is both spontaneous and impassioned in its expression. It rises to a very great pitch of romantic ecstasy at places. It shows a Superman's intoxication with physical beauty. He sweeps us off our feet because he himself has been swept off his feet. These out-pourings are full of life, fire and colour and are undoubtedly inspired by impetuosity (vigour) and uncontrolled passion.

Compare Hymn to Zenocrate with Spenser's Hymn to Beauty.'

Worship of beauty is the subject of both the poems. In the Hymn to Zenocrate we have the physical beauty which moves the beholder to romantic raptures. Undoubtedly it is the beauty of Zenocrate's face and eyes which has inspired Tamburlaine to indulge in ecstatic outpourings.

In "Hymn to Beauty" by Spenser we have a Platonic conception of beauty. It is not physical beauty which Spenser praises. For according to him,

Beauty is not, as fond men misdeem,
An outward show of things that only seem.

Beauty consists in the inward qualities or in the soul which inhabits a particular body. The soul borrows the divine light from heaven and comes to the earth to reside in a human body. It is this beauty which inspires a person.

For of the soul the body form doth take,
For soul is form, and doth the body make.

Both the poems dwell upon the effect of beauty on the mind of man. Both hold that beauty inspires all the beholders. Tamburlaine concedes that all great warriors are inspired by beauty.

And every warrior that is rapt with love,
Of fame, of valour, and of victory,
Must needs have beauty beat on his conceits.

Lastly the Hymn to Zenocrate is written in blank verse which is extremely ornate (decorated) and bejewelled ; whereas Hymn to Beauty is written in stanzas consisting of seven lines, the arrangement of the lines being a b, a b b, c c.

— — —

'HYMN TO BEAUTY.'

Main Points.

- (a) *The theme of this poem is the Platonic conception of beauty.*
- (b) *The central idea is that beauty does not lie in outward show. Beauty is heavenly born and lives in a virtuous body and imparts its lustre to it.*
- (d) *Spenser reconciles the claims of senses with the claims of the soul in this poem. According to him the good and the beautiful are inseparable.*

(d) *The poem is written in a stanza of seven lines. The arrangement being ab, ab, b, cc.*

In 'Hymn to Beauty' Spenser gives expression to the Platonic conception of beauty. According to Plato, Beauty has a divine origin and the good and the beautiful always go together. In other words what is beautiful must be virtuous and vice versa. Spenser echoes Plato in the following lines

Every spirit, as it is most pure
And hath in it the more of heavenly light
So it the fairer body doth procure.

Beauty according to Spenser does not consist in an "outward show of things," but it lies in the soul, which has a divine origin and which comes from a celestial abode.

The poem is argumentative but the reason or the logic does not stifle (kill) the imagination. We have a fine description of "the blossoms of the field arrayed with orient hue" and we have beautiful comparisons like the "fair lamp," "the golden wire" and "the sparkling stars." Spenser does not wax (grow) philosophical but expresses an abstract thought in the language of the concrete.

The poem is written in a stanza of seven lines and the arrangement of the lines is ab, abb, cc. Spenser uses many Archaic words like *ken*, *whilom*, and *list*; also he employs the conventional conceits calling hair "the golden wire" and the eyes, "the sparkling stars."

Spenser reconciles the sensuous and the ascetic in this poem. The beautiful stands for the claims of senses and the good for the claims of the soul. He passionately believes that there is a vital connexion between the beautiful body and the virtuous soul. Says he,

For of the soul the body form doth take;
For soul is form, and doth the body make.

Appreciation of 'The Jew of Malta.'

In 'The Jew of Malta' Marlowe creates a grand and colossal figure who is dominated by one great lust—the lust for wealth. He is of a piece with the other heroes of Marlowe; for instance Tamburlaine whose ruling passion was lust for power and Faustus who was actuated by the lust for knowledge.

The Jew is no ordinary miser; no common Shylock (miser). He is a highly imaginative person and a great castle-builder. He is fired with the desire of rising above the common herd. He wants no 'paltry silvering'; as a matter of fact it is below his notice to count silver coins or even the gold coins. He wants to deal in precious stones and he aspires to be not only a great merchant, but a Prince of merchants.

The poem is rich in romantic allusions. We have references to the Arabian merchants, and to the distant Indian traders, to the Moors and to the Candy shores. All these references to the distant create a romantic atmosphere because mystery and romance are always associated with the distant. The resounding proper names used by Marlowe call up romantic visions before one's mind's eye. The enumerating of the various precious stones is no mere cataloguing process, it has a definite colour value.

But the poem is great not only because it treats a romantic subject matter, but because it is written in a marvellous blank verse. We have here undoubtedly the "mighty lines" which are a characteristic of Marlowe's style. He produces wonderful music by shifting the place of the ^{Caesure} (pause) and by making the sense travel from one line to the other.

Thus this extract is typical of Marlowe's style and his great lust for adventure. He infuses his own personality into his heroes; and this is why they appear to us superhuman beings endowed with extraordinary desires and passions.

COLIN CLOUT AT COURT

This is an autobiographical poem in which Spenser describes his experiences at the court of Queen Elizabeth. The disguise of pastoral names is very transparent and it is easy to see that Colin Clout is the poet himself.

This poem is a study in the court and the country life. Spenser contrasts the painted pomp of the Elizabethan court with the pastoral simplicity of country life. He expresses his disgust at the mean and the unfair methods adopted by the courtiers for self-advancement. He regrets that they are so shallow, so selfish and vulgar. They do not care for real worth; and in order to raise themselves they try to lower their fellow courtiers. Thus the poem is a polite satire on the courtiers of the time. Spenser thinks that the simple-minded shepherds are superior to the crafty courtiers in their manners and behaviour.

The poem is written in the conventional pastoral style. The characters are depicted as shepherds and the surroundings are the country life and the atmosphere of open air prevails. There is no imagery (picture making) or sensuousness that we generally associate with Spenser's style. It is written in a singularly unadorned manner and its chief beauty lies in the autobiographical touches and in the intimate home thrusts at the courtiers.

It is remarkable, however, that though Spenser condemns the courtiers he has nothing but praise for Queen Elizabeth. He pays her a sincere tribute and seems to be genuinely grateful to her for her kindness.

‘ A TILT AT PLAYWRIGHTS.’

Main Points.

- (a) *It is a savage satire on the Elizabethan playwrights, actors and critics.*
- (b) *The writer is inspired not only by righteous indignation but also by merciless malice.*

(c) *The poet especially satirizes the following things.*

(i) *The blood and thunder subject matter of the Elizabethan dramatists.*

(ii) *The ranting and shouting of the actors on the stage.*

(iii) *The clowns.*

(iv) *The mixing of comedy with tragedy.*

(v) *Elizabethan critics.*

(d) *The poem is written in Heroic couplets and has a topical interest.*

In this poem Joseph Hall pours merciless ridicule upon Elizabethan dramatists, actors and critics. It is a savage satire and is modelled upon the satires of the great Latin Satirists like Horace and Juvenal. It is a ruthless exposure of the Elizabethan writers who delighted in melodrama and in the "blood and thunder" themes. Next the poet lashes the Elizabethan actors who were fond of tearing passions to tatters, and who played the role of the great tragic heroes with the aid of

Huff-cap terms and thundering threats,

That his poor hearers hair quite upright sets.

The poet does not approve of the actor's using hyperbolic terms and of their ranting and shouting on the stage.

Next the Elizabethan dramatic conventions come under the lash of the poet. The poet takes exception to the convention of mixing comedy with tragedy. "Joseph Hall liked his tragedy pure and not mixed up with comic relief". There is, therefore, pointed satire in his lines beginning :—

Amidst the silent rout

Comes leaping in a self-misformed lout.

Lastly, the poet satirizes the all-knowing critics who do not know anything about the dramatic art but who parade their knowledge as if they are masters of their craft. Joseph Hall does not

like that the dramatists should cater to the hotch-potch taste of the Elizabethan groundlings. He exclaims in disgust :—

Shame that the muses should be bought and sold,
For every peasant's brass, on each scaffold.

The satire is written in Heroic couplets which are packed with wit, ridicule and satire. It presents the Elizabethan dramatists, actors and critics in a lurid light and paints them darker than they actually are. It employs the two-fold weapon of ridicule and exaggeration. It lashes its victims ruthlessly and makes them look extraordinarily ridiculous.

‘SATAN’S RECOVERY FROM HIS DOWNFALL’

Main Points.

- (a) *It is a fine specimen of Milton's style.*
- (b) *It describes the scene after Satan's defeat.*
- (c) *It contains Satan's vigorous appeal to his companions to strike another blow at Heaven.*
- (d) *The poem may be divided into two parts.*
 - (i) *The description of fallen angels.*
 - (ii) *Satan's vigorous appeal.*
- (e) *It is written in wonderfully terse blankverse and contains all the tricks of Milton's style—for instance.*
 - (i) *Classical allusions.*
 - (ii) *Homeric similes.*
 - (iii) *Natural description.*

This poem is an extract from the first book of *Paradise Lost*. It is a fine specimen of Milton's "grand style," and is written in a marvellously beautiful blank verse. The poem can be conveniently divided into two parts—the description of fallen angels and Satan's vigorous appeal to his companions "to awake and arise."

Milton gives a very graphic description of the fallen angels who are lying upon the surface of the lake of burning fire. The overwhelmingly large number of Satan's army is brought home to us by such similes as.

"Thick as the autumnal leaves that strow the brook,
In Vallombrosa".

The extract contains all the beauties of Milton's grand style. We have Homeric similes like the comparison of Satan's spear to the tallest pine tree hewn on Norwegian Hills in order to provide the mast of some huge ship. Similarly the poet compares the fallen angels to the scattered sedge lying upon the surface of a disturbed ocean, whose waves destroyed Busiris and his Mamphian chivalry. Thirdly, the poet compares Satan's shield to the moon seen through the telescope of the Tuscan Astronomer.

Then we have resounding proper names which are charged with many associations and echoes. For instance *Tuscan*, *Vallombrosa*, *Orion* and *Goshen*. These words create a classical atmosphere and possess a music of their own.

The second part of this poem is a vigorous oration addressed to the fallen angels. It is intense with the rapture of defiance and revolt and is calculated to rousing a disappointed host from its apathy and stupor. It is an inspiring speech full of fire, gusto and enthusiasm.

The extract is written in blank verse, which is singularly severe and unadorned. The lines run on into one another, and Milton conveys wonderful effects by changing the place of the Caesura. In their sublimity and grandeur the lines remind us of the classical style that was employed by great writers of Roman and Greek epics.

‘THE RETREAT

Main Points.

- (a) *It is a retrospective vision of childhood.*
- (b) *The poet suggests that the soul is immortal and has its abode in heaven from where it comes to live in the human body.*
- (c) *According to the poet the child is nearer Heaven and God than the grown up person.*
- (d) *The poem anticipates Wordsworth's ode on ‘Intimations of Immortality.’*
- (e) *It is a mystical expression of a great philosophical truth.*

The ‘Retreat’ is a philosophical poem which has for its theme the retrospective vision of childhood. It establishes the great doctrine that the soul is immortal and has a celestial abode from where it comes to the earth.

The second great idea underlying the poem is that the child is nearer Heaven and God than a grown-up person. As the child grows up he becomes dishonest and untruthful and his soul becomes corrupt. The poet contrasts the innocence of the period of childhood with the moral corruption of the period of manhood.

The ‘Retreat’ anticipates Wordsworth's Ode on the ‘Intimations of Immortality.’ We find that Wordsworth dwelt upon the same ideas in his elaborate Ode which Vaughan expounds in this short poem. In both we have the passionate belief in the immortality of the soul and in the innocence of the child. For instance Wordsworth says,

“There was a time when meadow grove and stream
The earth and every common sight
To me did seem
Apparelled in the celestial light
The glory and the freshness of a dream.”

This thought is echoed in Henry Vaughan's line:

Happy those early days, when I
Shined in my angel infancy.

Vaughan, being essentially a mystic, suggests far more than he conveys in his simple lines. He brings home to us the idea of the immortality of soul from recollections of childhood very vividly in a simple couplet:

But felt through all this fleshly dress,
Bright shoots of everlastingness.

Lastly, the 'Retreat' is a poem of poignant regret. The poet laments the passing away of the glorious period of childhood and longs to live again as a child. He mourns the loss of a magnificent vision, this being the chief privilege that he enjoyed as a child. He ends upon a wistful note that he would like to go back to the period of childhood if he could.

Some men a forward motion love,
But I backward steps would move,
And when this dust falls to the urn,
In that state I come, return.

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ACHITOPHEL

Main Points :

- (a) *It is a fine political satire.*
- (b) *It satirizes the Earl of Shaftesbury in a good-humoured manner.*
- (c) *Achitophel is a type as well as an individual, because he stands for all political intriguers and because he possesses individuality of his own.*

(d) *It is written in Heroic couplets, which was Dryden's favourite metre.*

(e) *It is not a savage satire, but it is sufficient y ridiculous.*

It is one of the finest political satires in English poetry. In this satire Dryden pours ridicule upon the Earl of Shaftesbury who is given the biblical name of Achitophel—an intriguer who had revolted against King David.

The satire is pointed, sharp and incisive (cutting). It tries to paint the real character of a great political intriguer. Dryden being a master of portrait painting gives us here a finished portrait of the Earl of Shaftesbury. He points out his glaring defects like his tendency to revel in danger and his fondness for whimsical projects. There is a fine satire in the lines:

Great wits are sure to madness near allied,
And thin partitions do their bounds divide.

The beauty of Dryden's satires lies in the fact that the characters whom he satirizes are both *types* as well as *individuals*. Achitophel is a case in point. He is a *type*; as much as he stands for all political intriguers, and he is an individual because he possesses a sharply defined personality. What Dryden says of Achitophel can be said of any other political intriguer who might have tried "to steer too nigh the sands in order to boast his wit."

Dryden believes in the maxim that we must give the devil his due. Therefore he gives Achitophel praise when he deserves it. Says he

The statesman we abhor, but praise the judge.

Thus he condemns the Earl of Shaftesbury for his political intrigues, but praises him for his ability as a judge. This makes the satire wonderfully realistic and pungent. For this device gives us the impression that the poet is not inspired by malice but by a desire to tell the truth about Achitophel.

The satire is written in the favourite metre of Dryden namely the Heroic couplet. The lines are regular and the sense comes to

an end with the ending of the second line. The caesura or the pause is generally in the middle of the line. The Heroic couplet in the hands of Dryden becomes a remarkable weapon of logic and satire ; and Achitophel proves this fact.

Dryden has said himself of Achitophel. " It is not bloody but it is ridiculous enough. I avoided the mention of great crimes and applied myself to the representing of blind sides and little extravagances". A modern critic says of this satire " Dryden looks at his victims rather with a kind of good-humoured scorn than with any elaborate triumph."

THE CHARACTER OF 'HUDIBRAS'

Main Points.

- (a) *It is a shattering satire on the Presbyterian church.*
- (b) *Sir Hudibras personifies the Presbyterian cause and his follies and caprices are symbolical of the Presbyterians of his time.*
- (c) *The satire is full of witty aphorisms, satirical descriptions and humorous sallies.*
- (d) *Butler gives us a wonderful portrait of Sir Hudibras.*
- (e) *The satire is written in Octosyllabic couplets i. e., each line consists of four feet or eight syllables and the lines rhyme at the end.*

This extract which is taken from Butler's immortal poem 'Hudibras' is a shattering satire on the Presbyterian church. It is modelled upon the great Spanish burlesque 'Don Quixote'. We have a fine portrait of a fantastic character called Sir Hudibras. This person represents the knights of the Presbyterian church. The poem satirizes the Presbyterian's fondness for picking quarrels, for analysing religious doctrines, for indulging in hair-splitting, for defending fantastic creeds and for always doing the wrong thing.

Hudibras is represented to be an extremely foolish and stupid knight, who fights battles on behalf of the Presbyterian church. He is shown to be a man of little learning and less wisdom. He is a critic, who revels in splitting a hair between "South and South-west side." He has a "wherefore for every why" and he can answer such fantastic questions as "in which degree does Paradise lie?"

At places the satire is veiled, but sometimes it is over-frank and direct; for instance Butler says:—

It was Presbyterian true blue
For he was of that stubborn crew
Of Errand saints, whom all men grant
To be the true church Militant.

The beauty of this satire lies in its universality. It is more than a mere satire on Puritanism. It is a mine of human folly, almost as rich as the burlesque of Rabelais.

The poem is written in Octosyllabic couplets. This metre allows Butler to turn out numberless aphorisms, short and biting. Also it gives him numerous opportunities to play upon words and to indulge in short sarcastic hits. Butler is, undoubtedly, a master of the Octosyllabic metre and few poets can surpass him when he is at his best.

ODE TO EVENING

Main Points.

- (a) *It is the most "exquisite lyric" of the Eighteenth century.*
- (b) *It is written in short unrhymed stanzas.*
- (c) *It contains both Classical and Romantic qualities.*
- (d) *The Classical Qualities are :—*
 - (i) *Dignified and exalted style.*

(ii) *Use of Personifications.*

(iii) *Restraint.*

(e) *The Romantic Qualities are:—*

(i) *Interest in Nature.*

(ii) *Melancholy sentiment.*

(iii) *Fondness for old ruins and out-door scenes.*

(vi) *Landscape painting.*

(v) *Poetry of Atmosphere.*

"*Ode to Evening* is the most exquisite lyric of the Eighteenth century. The Ode is steeped in the evening glow and the twilight is in the verse." It is written in unrhymed stanzas which often run together without a break. Each stanza has two short lines in which the voice of the poet seems to fall—the poet seems to whisper as it were.

The *Ode* is a poem of the transitional period. It contains both classical and romantic qualities.

The classical qualities are dignified and the exalted style in which the poem is written : the restraint by which the blank verse is characterised and the "personifications" which the poet employs. Collins makes use of a learned vocabulary. We have such difficult expressions as '*If aught of oaten stop*', '*the bright-haired sun*' and '*paly circlet*.' He personifies many abstract ideas. In the last stanza, for instance he personifies *Fancy*, *Friendship*, *Science* and *Peace*. He calls evening "Nymph Reserved" or "Chaste Eve." Earlier in the poem "fragrant hours" and "pensive pleasures" are personified.

But the poem contains a number of romantic qualities. It displays a vivid interest in nature. The poet welcomes evening in an ecstatic mood. He dwells upon the beauties of evening in the

principal seasons. In this respect the poet breaks fresh ground because he anticipates the great poets of Nature like Wordsworth and Shelley.

Then we have an undercurrent of melancholy running through the poem. It is a distinctly romantic trait. The poet wants to love "the pensive pleasures sweet" and he is fond of old ruins and "dreary dell." The following stanza is full of melancholy sentiments :

Then let me rove, some wild and heathy scene,
Or find some ruin, midst its dreary dells,
Whose walls more awful nod
By thy religious gleams.

Another romantic trait is the suggestive atmosphere which pervades the poem. "This atmosphere is obtained through the simplest means—power of word suggestion along with power of nature observation perfectly assimilated and communicated. This prevailing atmosphere is one of Calm."

The poem is also romantic on account of its exquisite lyricism. The poet expresses his feelings for nature in a language which is intensely personal and sincere.

Finally the poem reveals Collins as a marvellous landscape painter. We have 'the wild and heathy scene' painted with a few bold strokes. We have a wonderfully realistic picture of the darkening plain :—

And mark over all
Thy dewy fingers draw
The gradual dusky veil.

"Thus the *Ode to Evening* is instinct with a sweet tenderness, a subdued and shadowy pathos, and a magical enchantment of phrase."

GRAY'S ELEGY

Main Points.

- (a) *It is steeped in melancholy—which was a distinctly romantic trait.*
- (b) *It strikes the democratic note; for it describes the life and the ways of the poor people.*
- (c) *It is sincere, pathetic and lyrical in its tone.*
- (d) *There are classical elements in the poem. For instance :—*
 - (i) *Dignity of style.*
 - (ii) *Conciseness.*
 - (iii) *Personifications.*
 - (iv) *Latinized epithets.*
- (e) *The are Romantic elements in the poem e. g.*
 - (i) *Its melancholy.*
 - (ii) *Its interest in humble people.*
 - (iii) *The communion between the moods of Nature and the moods of man (expressed in the opening stanza of the poem)*
 - (iv) *Its lyricism.*
- (f) *Dr. Johnson thought it to be a great and noble poem.*

Gray's Elegy is one of the greatest dirges in English poetry. In this poem the poet broods over the humble fate of the poor people and indulges in moral reflections. His sorrow is impersonal as he does not lament a personal loss but is moved by an impersonal grief. "As he wanders at twilight in a country church

yard, he meditates upon the humble fate of those who are sleeping there and who are perhaps equal in virtue and natural endowment to the heroes whose fame has filled the world."

The poem strikes a melancholy note in its very first stanza :

The curfew tolls the knell of parting day.

Gray exhibits that delicious indulgence in melancholy which is a distinctly romantic trait. This undercurrent of melancholy brooding lends much of the charm that the *Elegy* possesses. Gray is moved to his depths by the spectacle of the peasants' graves in the church yard at twilight and the pathos of the poor men's life fills him with intense melancholy.

He deplores the obscurity which enshrines these children of the soil and argues, that, given opportunities, these simple peasants would have developed into Miltons and Hampdens. He is deeply touched by the tragedy of a peasant's life and compares the peasant to a "flower who is born to blush unseen." The poet comes out with more than one melancholy outbursts as :—

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care :
No children run to lisp their sire's return,
Or climb his knees the envious kiss to share.

Gray strikes a democratic note in as much as he is interested in the fate of the humble people. He is such an ardent admirer of the poor people that he warns the "ambitious rich people" not to mock the homely peasants.

Let not ambition mock their useful toil,
Their homely joy, and destiny obscure.

Gray likes to relate the "short and simple annals of the poor" who passed their days "far from the madding crowd's ignoble strife". In this respect, he anticipates the romantics like Wordsworth and Coleridge who were the greatest poets of the country life.

Gray's *elegy*, inspite of being romantic in its inspiration and theme, is yet not free from classical traits. It contains many classical tricks and mannerisms, for instance "dignity of style, studied conciseness, the use of Latinized epithets and personification". We have such phrases 'Nor *Grandeur* hear with a disdainful smile) 'Let not *ambition* mock their usful toil !

'The *memory* o'ver their tomb no trophies raise' [In these three lines Ambition, Grandeur and Memory have been personified).

The beauty of the *Elegy* lies in its tender lyricism, in its sincere pathos and its felicity of expression. Gray coins many felicitous and happy aphorisms like.

Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear.
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Or

The paths of glory lead but to the grave.

"Gray can raise to absolute perfection even the most commonplace idea". His phrase "Far from the Madding Crowd" has been adopted by Thomas Hardy as a title for one of his novels.

The *Elegy* is written in the Elegiac stanza ; each line consists of five feet or ten syllables and the arrangement of the lines is a b, a b. "To a simple theme. Gray devotes verses more lyrical in form, more refined in style, and more melodious than those of Pope".

Finally it is interesting to note that Dr. Johnson, a great and shrewd critic, regarded the *Elegy* as a noble and inspired poem. Says he. "The *Elegy* abounds with images which find a mirror in every mind and with sentiments to which every bosom returns

an echo. The four stanzas, beginning " Yet even these bones from insult to protect " are to me original : I have never seen the notions in any other place ; yet he that reads them here persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame and useless' to praise him " .

Thus *Gray's Elegy* contains both romantic and classical elements. On the romantic side we have (i) Vivid interest in the life of the poor people (ii) the close association between the mood of Nature and the moods of man (iii) melancholy note ; and on the classical side we have (i) dignity of expression (ii) Personifications (iii) the employment of Latinised adjectives (iv) mechanical precision. and (v) epigrammatic turns of phrases.

KUBLA KHAN.

Main Points.

- (a) *It is a poem of magic and supernaturalism.*
- (b) *Though a fragment, yet it is the most satisfying of Coleridge's poems.*
- (c) *The beauty of the poem lies in its atmosphere.*
- (d) *The poet creates an atmosphere of mystery and horror by means of suggestive epithets like sunless sea, sacred river etc.*
- (e) *The supernatural has a solid basis of realistic fact e. g., we have twice five miles.*
- (f) *The metre changes towards the end of the poem. The last few lines are singularly melodious and romantic.*

Kubla Khan is one of the greatest poems of magic and supernaturalism. Though a fragment, yet it is the most satisfying

of Coleridge's poems. The poem belongs to that class of poetry which is described as the "poetry of supernatural atmosphere." *Kubla Khan* does not contain any profound idea or original truth ; its beauty lies in its atmosphere ; its claim to greatness in such lines ;—

A savage place ! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover.

The prevailing atmosphere is one of horror and mystery. It is the outcome of a thousand delicate touches. Coleridge, a finished artist and an "epicure in sounds," employs suggestive epithets (adjectives) in order to build up a new world of magic and romance. We have "*Alph the sacre l river*" ; "*the sunless sea*", "*the waning moon*", "*A savage place*", "*An Abyssinian maid*." All these epithets are heavily charged with associations and echoes. They conjure up before our eyes a scene full of enchantment and mystery and far removed from our workaday world.

Kubla Khan illustrates the maxim that "poetry at its strongest destroys this world to create a new." Coleridge with a marvellous mastery draws us away from the things of this world to somewhere that is infinitely more strange than any fairyland we could have dreamed."

Coleridge's supernaturalism is also remarkable because it has a solid basis of realistic facts. The natural and the supernatural are dove-tailed into each other with remarkable artistry. We have such realistic details,

So twice five miles of fertile ground
With walls and towers were girdled round
And here were gardens bright with sinuous rills.
Where blossomed many an incense-bearing tree.

It is with this device that Coleridge lends the appearance of the natural to his supernatural. It is in this way that he secures

the "willing suspension of disbelief which constitutes the poetic faith." For a moment we suspend our scepticism and believe in everything with implicit faith.

"Combined with his marvellous descriptive power is a music every whit as effortless." Coleridge obtains magical effects by the barest necessary means. The metre changes in the last few lines and imparts a rare melody and beauty to the lines. Thus what with his inimitable descriptive power and what with his unsurpassed mastery of words, Coleridge conjures up an astonishing magic vision in *Kubla Khan*.

FROST AT MIDNIGHT.

Main Points.

- (a) *It is written in a pensive and contemplative mood.*
- (b) *It is full of reminiscences of Coleridge's past life.*
- (c) *It reveals Coleridge's acceptance of Wordsworth's theory of Nature.*
 - (i) *Coleridge here believes like Wordsworth that Nature will educate his son.*
 - (ii) *He feels like Wordsworth that Nature is the embodiment of the Divine Spirit.*
- (d) *The poem is written in a blank verse of singular beauty.*
- (e) *The poet's mood colours his description of nature.*
- (f) *It shows how Coleridge was interested in strange and unfamiliar aspects of nature.*

Frost at Midnight is written in a wistful and contemplative mood. It is full of meditative sentiments and personal reflections. The poet holds a communion with himself as he sits by his fire-side on a cold frosty night. The real theme of the poem is not 'Frost' but reminiscences of the past and predictions of the

future. The poet indulges in "abstruse musing" in the solitude of the night.

The poem reveals Coleridge's acceptance of Wordsworth's theory of Nature. Coleridge echoes Wordsworth in his reflections on nature. Like Wordsworth he believes that there is a communion between Man and Nature.

Methinks, its motion in this hush of nature
Gives it a companionable form
Whose puny flaps and freaks the Idling Spirit
By its own mood interprets.

Coleridge further subscribes to the Wordsworthian dogma namely "Nature is the embodiment of the Divine Spirit" (God). Addressing his baby he says that God is found in every object of nature.

So shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.

Thirdly, Coleridge supports Wordsworth in his thesis (expressed in Wordsworth's *Lucy* poems) that Nature is the best teacher for man ; as it instructs him in the best lore. Coleridge is thrilled to think that his son would study in the open air and beneath the crags and mountains instead of studying in great cities.

Thou shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountains, and beneath the clouds.

The poem is a variation upon the familiar Wordsworthian theme of Pantheism. Coleridge has fallen under the spell of Wordsworth and has been almost completely converted to his creed. Like Wordsworth he finds a deeper or inner meaning in nature and endows nature with a spirit. In his line

Himself in all, and all things in himself

We have an echo of Wordsworth's famous lines :

A motion and a spirit that impels

All thinking things, all object of all thought

And rolls through all things.

The poem is written in a blank verse of singular beauty. The lines run on into one another without break ; and are as near perfection as anything in Coleridge.

Here and there in the description of nature we have peculiarly Coleridgian touches which show how Coleridge was interested in the unfamiliar and fantastic aspects of Nature. For instance :

The owl's cry

Came aloud —and hark again, loud as before.

Or

The secret ministry of frost

Shall hang them up in silent icicles

Quietly shining to the quiet moon.

ZIMRI

Main Points.

- (a) *It is satiric portrait of the Duke of Buckingham.*
- (b) *It is full of home thrusts and home-truths.*
- (c) *It aims at making the Duke of Buckingham appear extremely ridiculous.*
- (d) *The Duke is represented as a dabbler in science, politics and arts.*
- (e) *He is a "blessed madman" and is "always in the wrong".*
- (f) *The satire is written in Heroic couplets.*

Zimri is a fine satirical portrait of the Duke of Buckingham. It is a companion piece to *Achitophel* and aims at giving a picture of another conspirator. The Duke of Buckingham is represented as an extremely ridiculous person. He has neither the wit of *Achitophel* nor the ingenuity of *Absalom*.

For, spite of him, the weight of business fell
On *Absalom* and wise *Achitophel*.

The Duke of Buckingham is a dabbler, a dilettante and a trifler. He dabbles in politics, in science, in art and in music.

But, in the course of one revolving moon,
Was chemist, fiddler, statesman, and buffoon.

The satire is full of many home-truths—(remarks that go home) The Duke is always fleeced by flatterers and is eternally forming parties. He is never elected as the head of any party. He is an extremist and he is so over-violent, or over-civil, that every man with him is God or Devil.

Dryden insinuates in this satire that no one should take the Duke of Buckingham seriously. He depicts the Duke as a jack of all trades—as inconstant and as unreliable as the weather-cock.

The satire is not without humour. For instance we have such humorous thrusts :

A man so various, that he seemed to be
Not one, but all mankind's epitome.

Dryden employs the weapon of exaggeration and over-statement in order to ridicule his victim. All the faults and failings of the Duke have been exaggerated to a ridiculous degree.

The satire is written in heroic couplets. This metre gives Dryden ample opportunities to turn out fine epigrams. For instance ;

Stiff in opinions, always in the wrong
Zimri is one of the best portraits ever painted by Dryden.

‘ THE WORLD.’

Main Points.

- (a) *It is a symbolical poem, because it expresses great truths in the language of symbols.*
- (b) *The central idea is that human beings are so much absorbed in worldly temptations, that they do not care for spiritual values.*
- (c) *It contrasts the limited time and limited space with eternity and infinity.*
- (d) *It shows how the statesman, the miser, the lover and the epicure are all dupes (fools).*
- (e) *Lastly it expresses the truth that only those are loved by God who are his favourites.*

‘The World’ is a symbolical poem which gives expression to a great philosophical truth. The poet contrasts Time and Eternity and suggests that the former is limited and fleeting, whereas the latter is infinite and eternal. Vaughan expresses this truth in the language of symbolism. The great triumph of this poem lies in the skill with which the abstract is made to look like the concrete. We have here a picture of such an abstract idea as eternity. It is “like a great ring of pure and endless light and round beneath it time in hours, days, years is driven by the spheres.”

With a remarkable deftness (cleverness) the poet chooses a few outstanding types—a lover, a statesman, a miser and an epicure—and makes their behaviour symbolical of the behaviour of the whole human race. He suggests that all these persons differing in so many ways from one another, are similar in one respect, namely they are all dupes. They believe in the limited time, in the present, and ignore the fact that time is fleeting and that nothing is permanent in the world. Like mis-guided fools they never look up to the bright circle of eternity but are content to pass their days in the dark shadow of time.

Finally the poet suggests that only the chosen few can aspire to appreciate the eternal verities:—

“ This ring the bridegroom did for none provide
But for his bride.”

The poem is written in a mood of mystical rapture and is both spontaneous and inspired in the expression of the truth that it embodies. We have not, here, the usual harshness which we associate with Vaughan's poetry. The lines are extremely musical, the mysticism is fluid and the imagination working at white heat.

THE TIGER.

Main Points.

- (a) *It is a poem of symbolic import.*
- (b) *It expresses a profound truth by means of simple symbols.*
- (c) *The poet suggests that God alone could have fashioned this fearful beast.*
- (d) *It revives the element of wonder in English poetry.*
- (e) *It is written in an extremely simple style.*

The Tiger is a poem of symbolic import. The poet expresses a profound truth by means of simple and concrete symbols. He wonders at the fearful symmetry of the tiger—at the “fire of his eyes,” “the powerful sinews of his heart” and his dreadful feet.” He suggests in an indirect manner that some great power (meaning God) must have created this powerful beast.

What immortal hand or eye

Could frame thy fearful symmetry.

He insinuates that no human being, however strong, could have created the tiger.

The poem revives the 'element of wonder' that had almost been completely neglected by the eighteenth century poets. Blake looks at nature with the eyes of a child—everything is full of wonder and mystery for him. Truly Blake.

Looks through nature up to nature's God.

He wonders how the same creator that made the lamb, also fashioned the tiger.

Did He smile his work to see

Did He who made the lamb make thee.

In this way he brings home to us two great truths. First, that there is some great Power that has created this universe : secondly that this power is so versatile that it can create a gentle lamb, on the one hand, and a fearful tiger, on the other.

The Tiger is not merely a descriptive poem written for the amusement of children. It has a deeper and a profounder meaning. This poem illustrates how 'Blake combines the highest forms of mysticism with an intensely luminous simplicity.' The poem is written in such a simple style that symbolism shines through the lines and even the most casual reader will not miss it.



THE LAST RIDE TOGETHER.

Main Points.

(a) *It is one of the best Dramatic Monologues written by Browning.*

(b) *It is a poem of unrequited love.*

(c) *Its theme is "the glory of failure."*

(d) *It breathes a noble resignation and a radiant optimism.*

(e) *It is written in a very simple and lucid style and is free from Browning's usual mannerisms. (tricks of style)*

(f) *"In its wonderful long drawn rhythm we hear the steady stride of the horses as they bear their riders farther and farther into the visionary land of Romance."*

The Last Ride Together is easily the best dramatic monologue written by Browning. As a love-poem it ranks with Browning's greatest achievements. Alike in its conception and execution it strikes us as a specimen of finished workmanship. The poem is instinct with a noble resignation and an inspiring optimism. It is the story of a rejected lover who puts a bold face on his failure and disappointment, who thinks that the real glory lies in the pursuit rather than in the attainment of an ideal. The rejected lover, like most of Browning's rejected lovers, is an idealist. He thinks that it is better "to have loved and lost than never to have loved at all."

According to Prof. Raleigh *The Last ride Together* "is a poem of unrequited love, in which there is nothing but the noblest resignation ; a compliance with the decrees of fate, but with neither a shadow of disloyalty to the ideal, nor despair of the result of the dismissal to lover's own soul development. The woman may reject him—there is no wounded pride ; she does not love him—he is not angry with her, nor annoyed that she fails to estimate him as highly as he estimates himself. He has the ideal *in his heart*—*of this ideal* he, at least, can never be deprived. This ideal shall be used to elevate and sublimate his desires, to expand his soul to the fruition of his boundless aspiration for human love, used till it transfigures the human in the man till it almost becomes Divine.'

The Poet thus celebrates the glory of failure in this poem. The rejected lover preaches a gospel of radiant optimism. He is not dismayed by his failure. He contrasts his achievement with that of a poet, a sculptor, a statesman and feels that 'he has fared better than all of them—because he has been able to enjoy one last ride with his beloved. This is an adequate reward and a sufficient consolation.

The poem strikes a note of optimism and courage. It suggests that there is a joy in making an effort, in attempting the impossible and even in failing to achieve the cherished ideal. The rejected lover has a faith in the life hereafter. He hopes that all his efforts would be crowned with success in heaven—all his dreams would become realities.

Still one must lead some life beyond
Have a bliss to die with, dim-described

.....

Earth being so good, would heaven seem best ?

Now, heaven and she are beyond this ride.

The poem is written in an unusually simple and lucid style. It is free from Browning's usual mannerisms like grammatical monstrosities and obscure expressions. The rhythm is admirably suited to the theme ; for as Professor Herford remarks, "In the wonderful long—drawn rhythm we hear the steady stride of the horses as they bear their riders farther and farther into the visionary land of Romance."

ODE ON A GRECIAN URN.

Main Points.

(a) *The Ode is a perfect instance of consummate craftsmanship.*

(b) *It was inspired by the sight of an ancient Greek Urn which had figures carved on it.*

(c) *The central idea in the Ode is the superiority of Art over Nature.*

(d) *The Ode reveals Keats's Hellenism i.e his worship of Greek art, culture and mythology.*

(e) *It is rich in pictorial quality and felicity of expression.*

(f) *It reveals Keats's worship of beauty. According to Keats "Beauty is truth, truth beauty."*

The Ode on a Grecian Urn is a perfect specimen of consummate workmanship.

It was inspired by the sight of an ancient Greek Urn which bore the carved figures of twelve human beings, a hog, a bull, an altar and a few trees.

The dominant idea in the poem is the superiority of Art over nature. "Human life and happiness may be brief, yet Art may enshrine them with ideal beauty that outlives the years." On the Grecian Urn, for instance, the 'figures and all they symbolised are gone, but Art has given them a lasting durability.'

The Ode reveals Keats's Hellenism—that is, his worship of Greek myth, culture and art. Keats goes into raptures over the beauty of the carved figures. He admires the Greek Art which is so beautiful that neither age can wither nor custom stale its infinite variety. The last stanza is a magnificent tribute to the Greek Art: Says Keats :—

O Attic shape ! Fair attitude ! with brede
Of marble men and maidens overwrought

Thou, silent form, dost tease us out of thought
As doth eternity.

The *Ode* is rich in pictorial quality. Keats paints beautiful little pictures with his half-lines. For instance :

What men or gods are those ? What maidens loth ?
What mad pursuit ? What struggle to escape.

Again the *Ode* cannot be easily surpassed for its felicity of expression. We have such arresting lines as :

Heard melodies are sweet, but those unheard
Are sweeter.

Or

Beauty is truth, truth beauty.

The *Ode* gives expression to Keats's eternal worship of beauty. The message of the *Urn* to the succeeding ages would be.

"Beauty is truth, truth beauty"—that is all
Ye know on earth, and all ye need to know.

In other words 'to see things in their beauty is to see them in their truth' or 'what the imagination seizes as Beauty must be truth.'

The *Ode* is a mature expression of Keatsean philosophy. "The general thought rises into the sphere of pure contemplation, the contemplation of the beautiful which Keats sees to be identical with the true."

The *Ode* reveals Keats's style at its best. We have here a classical economy of phrase, a deft use of the epithet, a romantic suggestiveness of the most subtle kind, and a pictorial quality of a rare type. It is a far cry from his earlier style—the style reflected in *Endymion* and the earlier poems. Keats loads each line with echoes and associations that lend an unearthly charm to the whole poem.

BREAK, BREAK, BREAK.

Main Points.

- (a) *It is a tender lyric in which Tennyson mourns the loss of his friend Arthur Henry Hallam.*
- (b) *It is one of the most spontaneous lyrics written by Tennyson.*
- (c) *It contrasts the short-lived life of man with the permanence of Nature.*

(d) *The contrast between the happiness of Nature and the sorrow of the poet, makes the poet's grief extremely poignant.*

(e) *It suggests far more than it conveys.*

(f) *"The mere sound of the poem and the poignancy of its anguish captivate our ear and heart."*

Break, Break, Break is a poignant lament written, like *In Memoriam*, at the death of Tennyson's friend Arthur Henry Hallam. It is intenser, more sincere and infinitely more spontaneous than the elaborate elegy, *In Memoriam*. In this lyric, Tennyson attains to lyrical intensity of emotion and sincerity of expression. For once, at least, he lets himself go and sings because he must.

The poet contrasts the short-lived career of man with the permanence of Nature. The sea continues to strike against the shore, the sailor lad sings in his boat and the stately ships continue to sail to their haven, but Arthur Henry Hallam is no more. This contrast makes the poet's grief more poignant and his helplessness more pathetic.

The poem is written in a simple but sonorous style. The single lines are charged with beautiful association and conjure up pictures in clear-cut outlines : For instance.

And the stately ships go on
To their haven under the hill.

As Martin Luce remarks, 'The mere sound of the poem and the poignancy of its anguish have such power to take captive our ear and heart,—that we sometimes miss the beauty half concealed in it.'

Again, "Few of Tennyson's productions are so spontaneous as this, yet it is more than a cry of despair; for in none does nature so eloquently express what words and even melody can

only conceal." The poet expresses his grief by employing the poetic device called *Suggestion*. The sea that strikes against the angry shore and is helpless to tell his troubles, suggests the poet overwhelmed with grief and unable to express his sorrow. The sailor lad who sings songs of joy unmindful of the poet's grief and the stately ships that sail to their haven regardless of the poet's sorrow, make by contrast, the poet's lament extremely touching and poignant. Similarly there is more pathos in the following two simple lines than, perhaps, in the whole of *In Memoriam* :

But O for the touch of a vanished hand,
And the sound of a voice that is still !

The INDIAN SERENADE.

Main Points.

- (a) *It is an exquisite lyric.*
- (b) *There is nothing Indian about it except the word Champak.*
- (c) *The lover is inspired by genuine romantic feeling.*
- (d) *There is an atmosphere of languor in the poem.*
- (e) *The last stanza is an example of Shallean lyric-cry, as it strikes a "piercing note of anguish."*

The Indian Serenade is an exquisite lyric and an excellent song of love. It is a little perfect gem and occupies a distinguished place among Shalley's shorter lyrics. It was written for Mrs. Jame Williams the wife of an Anglo-Indian Officer. There is, however, nothing Indian about the poem except the word *Champak*. Serenades are not sung by lovers in India and the entire atmosphere of the song is foreign to Indian love poetry.

As a lyric, however, the poem attains a very high level of excellence. The lover who sings the serenade is inspired by a genuine romantic feeling. He feels a strange restlessness ; is

haunted by the dreams of his beloved ; and is led to her chamber's window by a mysterious power.

An atmosphere of sweet languor pervades the poem. 'The winds are breathing low' and the very airs seem to faint ;—

The wandring airs they faint
On the dark, the silent stream—
And the Champak odours fail
Like sweet thoughts in a dream.

There is 'soft sleepiness' in the lines and a curious listlessness in the utterance.

The last stanza of the poem provides us with an example of lyric cry—the piercing note of anguish. It is a typically Shelleyan note. The emotion reaches its climax and the lyrical utterance enters the plane of a shriek wrung from the very soul of the poet.

O lift me from the grass !
I die ! I faint ! I fail !
Let thy love in kisses rain
On my lips and eyelids pale.

There is a fine climax in 'I die ! I faint ! I fail !' and in the last two lines the passionate complaint attains to its culmination and fulfilment.

Oh ! press it close to thine again
Where it will break at last.

THE LISTENERS

Main Points.

- (a) *The beauty of this poem lies in its atmosphere.*
- (b) *It is an atmosphere of mystery and enchantment.*
- (c) *The poet chooses a moonlit night for the background of*

his narrative (thus he makes a departure from the conventional trick of describing supernatural happenings against the background of a dark night).

- (d) The poet, like Coleridge, leaves much to imagination of the reader.*
- (e) The poem probably has an allegorical meaning. The traveller knocking at the moon-lit door is the human mind knocking at the door of Science or knowledge.*
- (f) It contains beautiful examples of alliteration like "forests ferny floor."*

The Listeners belongs to that class of poetry, which is called the poetry of atmosphere. With a skill that appears almost uncanny, the poet creates an atmosphere of mystery and enchantment. Yet he does not employ the conventional stock-in trade (tricks) of the poets of supernaturalism—like a dark night, a ruined castle, the owls' shriek, dreadful fiends and witches. Walter de la Mare chooses a moonlit night for the background of his narrative (for the Traveller knocks "on the moonlit door") and yet he succeeds in making our flesh creep. Doubtlessly Walter de la Mare has something of the magic of that master-magician—Coleridge.

The poet employs like Coleridge the method of suggestion and understatement. He does not explain who the traveller is and why he knocks at the moonlit door and what is the "word" that he has kept. Nor does he introduce a ghost or a witch in all its ugly features. Pregnant and significant lines suggest the presence of supernatural beings; while the responsive imagination of the reader fills the gaps deliberately left in the story. Lines like,

*But only a host of phantom listeners
That dwelt in the lone house then.*

Or

And he felt in his heart their strangeness.

create a weird and uncanny atmosphere that whole stanzas would have failed to create.

And yet *The Listeners* is no mere poem of magic and supernaturalism. There is a faint suggestion of an allegory in the poem. For the poem suggests that "in this world of change the human heart is a traveller pursuing an endless quest. Again using old romantic imagery to symbolize the dream, Walter de la Mare represents that eternal wanderer as a sort of knight-errant, and the house at whose moonlit door he knocks is the old chateau (castle) more subtly *cerie (supernatural)* than the deserted ruins of Gothic (medieval) romance."

Thus the allegorical meaning of the poem amounts to this : The traveller is the human mind that knocks at the door of undiscovered knowledge or science and when science refuses to reveal its secret, he goes back with the consolation that, at least, he made an effort to master the secrets of science or knowledge.

"Tell them I came, and no one answered,
That I kept my word"—he said.

Walter de la Mare creates this atmosphere as much with the strange metre in which the poem is written, as with the suggestive words and alliteration. We have fine alliteration in the following lines.

Of the forests' ferny floor

and

How the s'lence surged softly backward.

It has been truly said of De la Mare that "he is so potent a master of words that when he chooses, he can invest the simplest statement with unimaginable significance, moving to wonder to terror to a despairing recognition of life's loveliness its mystery and the doom that over-shadows it".

DAISY.

Main Points.

- (a) *It is a lyric written in the ballad form.*
- (b) *The poet gives expression to a personal loss—the death of Daisy.*
- (c) *It is a poem of tender pathos and delicate reminiscences.*
- (d) *It reminds one of Wordsworth's Lucy poems. (Daisy is no doubt, modelled upon Lucy).*
- (e) *It is full of extremely touching lines (like the fairest things have fleetest end).*
- (f) *In the last stanza the poet passes from a personal to a universal grief.*

Daisy is a lyric written in the Ballad form. The poet expresses personal grief in extremely restrained quatrains. Thus the "impersonality of ballad poetry has been converted, along with the form, to a high personalized expression."

Daisy is a poem of tender pathos and delicate reminiscences. It is as noble and sublime as Wordsworth's Lucy poems. *Daisy* is no other than Lucy for does she not possess the innocence the charm and the beauty of Wordsworth's child-character? We have echoes of Wordsworth in such lines as.

O, there were flowers in Storrington
 On the turf and on the spray ;
 But the sweetest flower on Sussex hills
 Was the Daisy-flower that day.

The very style is reminiscent of Wordsworth's earlier poetry.

The poem is full of reminiscences which are invested with a strange pathos when we remember that *Daisy* died in the prime of her youth. We have a beautifully poignant touch in.

A berry red, a guileless look,
 A still word,—strings of sand !
 And yet they made my wild, wild heart
 Fly down to her little hand.

The poet describes Daisy's death in a singularly beautiful conceit—the seas' eye had a mist on it. And the leaves fell from the day'.

The poem is full of extremely touching lines, like 'the fairest things have fleetest end', 'she went her unremembering way' and 'The pang of all the partings gone And parting yet to be.'

In the last stanza the poet passes from personal to universal grief. He dwells upon the entire tragedy of human life, for.

Nothing begins, and nothing ends,
 That is not paid|with moan ;
 For we are born in other's pain,
 And-perish in our own.

Daisy is, in short, an exquisite lyric in which "we hear the authentic spirit of Wordsworth himself." "Thompson handles his lyrical instrument with a consummate touch.

Reference to the Context

FORTY IMPORTANT PASSAGES

FOR

EXPLANATION

REFERENCE TO THE CONTEXT

How to Explain a given stanza with reference to the context :—

- (a) *First, point out the poem from which the stanza or the given lines have been taken.*
- (b) *Secondly, mention the name of the poet who wrote that poem.*
- (c) *Briefly mention the Occasion when these lines were spoken.*
- (d) *Don't be very elaborate in your explanation. A page, on the average, for each reference, would suffice.*
- (e) *Don't give the summary of the entire poem from which the stanza is taken while explaining the reference.*

Example 1. Explain with Reference to the Context the following stanza :—

Full many a gem of purest ray serene,
The dark unfathom'd caves of Ocean bear,
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Explanation. This stanza has been taken from *Elegy written in a country church yard* by Thomas Gray. The poet, while dwelling upon the fate of the humble peasants who are buried in the churchyard, laments that many of them had to lead a life of obscurity and humility. He compares the peasants to a gem of the first water which is not appreciated by anyone because it is lying at the bottom of a fathomless ocean. The peasant is also like a flower which grows in the desert and which is not admired by anyone because it is seen by none.

The poet means that these peasants could not develop their potentialities for want of suitable opportunities. True merit is often unrecognized in the world. For, had these rustic people been

given opportunities they would have developed into great politicians, poets, and philosophers.

Undoubtedly they had natural endowment but, for lack of opportunities, they could not distinguish themselves in life. Theirs was the life of forced obscurity.

Example 2. Explain the following with Reference to the Context :—

Great wits are sure to madness near allied,
And thin partitions do their bounds divide.

Explanations. These lines have been taken from *Achitophel* written by Dryden. The poet while delineating the character of Achitophel (in reality the Earl of Shaftesbury) insinuates that there was a hint of madness in Achitophel. He remarks ironically that great geniuses and mad men have many common qualities, and there is a very slight difference between a great genius and an insane person.

The poet means that great geniuses often act like mad men because they want to perform abnormal feats. Thus they overshoot themselves and become fantastic and capricious. Similarly the Earl of Shaftesbury though a great genius, was behaving like a mad man in stirring up political unrest.

Example 3. Explain the following with Reference to the Context :—

“Beauty is truth, truth beauty”—that is all.
Ye know on earth, and all ye need to know.

Explanation. These lines occur in *Ode on a Grecian Urn* written by John Keats. The poet thinks that when old age will waste this generation, the Grecian Urn will console mankind by preaching a lesson to it namely “that to see things in their beauty is to see things in their truth or, in other words, what the imagination seizes as Beauty must be Truth”. The Urn would say to the succeeding generations that “any beauty which is not truthful (if any such there be) and any truth which is not beautiful

(if any such there be) are of no practical importance to mankind in their mundane (wordly) condition : but in fact their are none such, for, to the human mind, beauty and truth are one and the same thing ”.

We give below Forty Important Passages for Reference to the Context.

- I. And that he shield you everyone
From beauty's luring looks,
Whose bait hath brought me to my bane
And caught me from my books.

*(A proper New Song made by a Student in Cambridge
by*

Thomas Richardson).

- II. His death-bed, peacock's folly
His winding sheet is shame :
His will, false-seeming holy
His sole executor blame.

(A Litany by Sir Philip Sidney).

- III. Pallas in wit, all three, if you will view,
For beauty, wit, and matchless dignity,
Yield to Samela.

(Samela by Robert Greene).

- IV. What is beauty, saith my suffering, then ?
If all the pens that ever poets held
Had fed the feelings of their master's thoughts.

.....
.....

Yet should there hover in their restless heads
One thought, one grace, one wonder, at the least
Which into words no virtue can digest.

(Hym to Zenocrate by Marlowe).

- V. Where each one seeks with malice and with strife,
To thrust down other into foul disgrace,
Himself to raise.

(*Colin Clout at Court by
Spenser*).

- VI. That Beauty is not, as fond men misdeem
An outward show of things that only seem.

(*Hymn to Beauty by
Spenser*).

- VII. For of the soul the body form doth take ;
For soul is form, and doth the body make.

(*Hymn to Beauty by
Spenser*).

- VIII. And thus, methinks, should men of judgment frame
Their means of traffic from the vulgar trade,
And as their wealth increaseth, so inclose
Infinite riches in a little room.

(*The Jew of Malta's Idea of Wealth
by Marlowe*).

- XI. Or like the snow when summer's come
Or like the pear, or like the plum—
Even such is man, who heaps up sorrow.
Lives but this day and dies tomorrow

(*M. Sparke's The Crumbs of
Comfort or Man's Mortality*).

- X. More craft was in a buttoned cap,
And in an old wives' sail,
Then in my life it was my hap
To see on down or dale.

(*The Woodman's Walk by
Anthony Munday*).

- XI. To thine ownself be true
 And it must follow, as the night the day
 Thou canst not be false to anyone
(Advice to a youngman by Shakespeare).
- XII. In such a night
 Stood Dido with a willow in her hand
 Upon the wild sea-banks and wav'd her love
 To come again to Carthage
(Lovers and Music by Shakespeare).
- XIII. His spear, to equal which the tallest pine,
 Hewn on Norwegian Hills, to be the mast,
 Of some great Ammiral, were but a wand.
(Satan's Recovery from His Downfall by John Milton).
- XIV.till anon
 His swift pursuer's from heaven gates discern,
 The advantage, and, descending, tread us down,
 Thus drooping, or with linked thunderbolts,
 Transfix us to the bottom of this gulf.
 Awake, arise. or be for ever fallen.
(Satan's Recovery from his Downfall by John Milton.)
- XV.midst the silent rout
 Comes leaping in a self-misformed lout,
 And laughs, and grins, and frames his mimic face.
 And justles straight into the prince's place.
(A tilt at Playwrights by Joseph Hall).
- XVI. The grave's a fine and private place,
 But none, I think, do there embrace.
(To His Coy Mistress by Andrew Marvell).

- XVII. 'Twas Presbyterian true blue.
 For he was of that stubborn crew,
 Of errant saints, whom all men grant,
 To be the true church militant.

*(The character of Hudibras by
 Samuel Butler).*

- XVIII Some men a forward motion love
 But I backward steps would move,
 And when this dust falls to the turn,
 In that state I came return.

*(The Retreat by Henry
 Vaughan).*

- XIX. Great wits are sure to madness near allied.
 And thin partitions do their bounds divide.

(Achitophel by Dryden.)

- XX. But in the course of one revolving moon,
 Was chemist, fiddler, statesman, and buffoon.

(Zimri by Dryden).

- XXI. Harmonius Cibber entertains
 The court with annual birthday strains,
 Whence Gay was banished in disgrace ;
 Where Pope will never show his face.

(Grub Street by Swift).

- XXII For wits false mirror held up Nature's light ;
 Show'd erring Pride, whatever is, is Right ;
 That Reason, Passion, answer one great aim ;
 That true self-love and Social are the same.

*(The Quality of True Virtue
 by Pope).*

- XXIII. Slave to no sect, who takes no private road,
 But looks through nature up to nature's God.

*(The Quality of True Virtue by
 Pope).*

- XXIV See Pan with flocks, with fruits Pamona crown'd
 Here blushing Flora paints th' enamel'd ground,
 Here Ceres' gifts in waving prospect stand,
 And nodding tempt the joyful reaper's hand.

*(Let India Boast her Plants
 by Pope).*

- XXV Full many a gem of purest ray serene
 The dark unfathom'd caves of ocean bear :
 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.

*(Elegy written in a Country
 Churchyard by Thomas
 Gray.*

- XXVI Truth from his lips prevailed with double sway,
 And fools, who came to scoff, remained to pray.
(The Village Parson by Goldsmith).

- XXVII And I saw it was filled with graves,
 And tombstones where flowers should be ;
 And priests in black gowns were walking their rounds
 And binding with briars my joys and desires.
(The Garden of Love by Blake).

- XXVIII A Savage place ! as holy and enchanted
 As e'er beneath a waning moon was haunted
 By woman wailing for her demon-lover !
(Kubla Khan by Coleridge).

- XXIX. I was as sensitive as waters are,
 To the sky's influence in a kindred mood
 Of passion : was obedient as a lute
 That waits upon the touches of the wind.
*(Residence At Cambridge by
 Wordsworth).*

XXX. For the Man—

Who, in this spirit, communes, with the Forms
Of nature.....

.....

.....must needs feel

The joy of that pure principle of love

So deeply.....

(*A Mountain Vision by
Wordsworth*).

XXXI. Ambition, glory, love the common aim

That some can conquer, and that all would claim.

Within his breast appear'd no more to strive,

Yet seem'd as lately they had been alive,

And some deep feeling it were vain to trace,

At moments lighten'd over his livid face.

(*The Byronic Hero by Byron*).

XXXII. "Beauty is truth, truth beauty," that is all

Ye know on earth, and all ye need to know.

(*Ode on a Grecian Urn by
John Keats*).

XXXIII. And the stately ships go on

To their haven under the hill ;

But O for the touch of a vanish'd hand.

And the sound of a voice that is still.

(*Break, Break, Break by Tennyson*).

XXXIV. I sometimes think that never blows so red

The Rose as where some buried Caesar bled ;

That every Hyacinth the Garden wears

Dropt in its Lap from some once lovely Head.

(*Quatrains from Omar Khayyam
by Edward Fitzgerald*).

XXXV. Ah Love! could thou and I with Fate conspire

To grasp this sorry Scheme of Things entire,

Would we not shatter it to bits—and then

Re-mould it nearer to the Heart's desire.

(*Quatrains from Omar Khayyam by
Edward Fitzgerald*).

XXXVI Who knows what's fit for us ? Had fate
 Proposed bliss here should sublimate
 My being—had I signed the bond—
 Still one must lead some life beyond,
 Have a bliss to die with dim-described.

*(The Last Ride Together by
 Robert Browning).*

XXXVII. And the brown bright nightingale amorous
 Is half assuaged for Itylus.
 For the Thracian ships and the foreign faces.
 The tongueless vigil, and all the pain.

*(Chorus from Atalanta by
 Swinburne).*

XXXVIII. In his heart is a blind desire.
 In his eyes foreknowledge of death ;
 He weaves, and is clothed with derision
 Sows, and he shall not reap ;
 His life is a watch or a vision
 Between a sleep and a sleep.

*(Chorus from Atalanta by
 Swinburne).*

XXXIX. Nothing begins, and nothing ends,
 That is not paid with moan ;
 For we are born in others' pain
 And perish in our own.

(Daisy by Francis Thompson).

XI. Or Lenin says ; you are saved, but you are saved whole-
 sale.
 You are no longer, men, that is bourgeois ;
 You are items in the Soviet state.

*(When wilt thou teach The People by
 D. H. Lawrence).*

**Probable
University Questions**

Q. 1. What are the characteristics of Elizabethan lyrics? Discuss with special reference to the poems you have read.

Ans. *The first thing which distinguishes the Elizabethan lyrics is their spontaneity.*

They appear to be the most inspired expression of the speaker's emotions or sentiments. The poet sings like a linnet. In other words he sings "because he must and not because he will." One of the Elizabethan lyricist begins his lyric with this line, 'Out upon it I have loved.' There is no artificiality or straining after the effect about these lyrics.

Another characteristic of these lyrics is the conventional love theme, which was imported from Italy. The lover is always represented as pining and the beloved as cruel and indifferent. In 'The Lute Obeys' and 'A Litany' by Philip Sidney we have examples of this theme. In both these poems the lovers complain of the treachery and faithlessness of their respective beloveds.

Yet another characteristic of these lyrics is the employment of conceits. The beloved was compared to strange objects and was praised in a very extravagant language. We have a fine example of this in 'Lyly's' 'Pan's Song' where Lyly says that Pan kisses his beloved Syrinx when he applies the pen made of reed to his mouth.

This quill

Which at my mouth with wind I fill,

Puts me in mind, though her I miss,

That still my Syrinx's lips I kiss.

Then the Elizabethan poets were fond of classical allusions and employed them freely and frequently in their lyrics. Robert Greene in 'Samela' compares Samela to Diana, Aurora, Juno and Venus. Spenser compares Queen Elizabeth with Cynthia.

Still another characteristic was the pastoral style. Characters were represented as Shepherds and Shepherdesses and the

court life was compared to its disadvantage with the country life. The lovers were the simple-minded shepherds who offered simple temptations to their beloveds, in order to allure and seduce them. We have a number of such pastoral poems. For instance 'Daphnis to Chloe' by Richard Barnfield, 'The Wood-Man's Walk' by Anthony Munday and the Forester Your Only Gallant Man M. Drayton.

Then Elizabethans excelled in writing delightful songs. The plays of the great Elizabethan dramatists were interspersed with beautiful songs, which were generally set to music. We have 'It was a Lover and His Lass' by Shakespeare and 'Rosalind's Madrigal' by Thomas Lodge. These are only two of the many examples of the Elizabethan songs taken from the plays. Other writers of delightful songs were Ben Jonson and John Fletcher.

Q. 2. Write a note on the Metaphysical poets with special reference to Donne, Cowley, Herbert, Crawshaw, Herrick and Vaughan.

Ans. The term "Metaphysical" was first applied by Dr. Johnson to the poetry of Donne and Cowley. The term, though a useful catch-word, is erroneous ; for, there is nothing metaphysical or philosophical about the poetry of Donne or Cowley. What Dr. Johnson really meant was that these poets strained normality to the breaking point and often became un-natural and abnormal. Dr. Johnson makes the following comment upon the Metaphysical poets :

'The metaphysical poets were men of learning and to show their learning was their whole endeavour..... They neither copied nature nor life..... Their thoughts were often new, but seldom *natural*. Their thoughts were not obvious ; but neither were they just. The reader wonders by what perverseness of industry those thoughts were ever found."

The outstanding features of Metaphysical poetry were as follows :—

- (a) *The Metaphysical poetry is to a great extent lyrical.*
- (b) *Its theme is chiefly love or religion.*
- (c) *"In its effort to surprise by the boldness and novelty of its images, it employs strained metaphors, far-fetched similes, and extravagant hyperbole.*
- (d) *It is full of philosophical subtleties and logical hair-splitting.*
- (e) *Generally it is violent, harsh, cold and obscure.*
- (f) *Occasionally it is startling in its sudden beauty of phrase and melody of diction.*
- (g) *It was in vogue before the Civil War (17th century) and the poets who wrote it were Donne, Cowley, Herbert, Grawshaw and Vaughan—the last three being religious poets.*

In our Selection we have a fair representation of the Metaphysical poets. We have first *John Donne* who in his poem, *The Message* indulges in delightful conceits. The lover asks his beloved not to send home his 'eyes' and 'his heart' because they have stayed with the beloved for such a long time that they have been corrupted.

Send home my long-strayed eyes to me

.....

Since there they have learned such ill

Such forced fashions

And false passion

.....

Fit for no good sight, keep them still.

In *Love's Deity* he gives us a beautiful love-lyric complaining against the tyranny of Cupid in a singularly ingenious manner.

Herbert in his poem *Love* gives us an exquisite lyric dwelling upon the hospitality of Cupid to a sincere lover. Herbert has been called the saint of the Metaphysical school as he excels in writing religious lyrics.

Abraham Cowley in his poem *The Spring* provides us with mannerisms (tricks) of Metaphysical poetry. The lover in *The Spring* imagines that flowers and trees owe their beauty to the presence of his beloved.

How could the trees be beauteous, flowers so gay ?
 Could they remember but last year
 How you did them, they you delight.

Robert Herrick is a writer of exquisite songs like *Gather ye rose buds while ye may* ; whereas *Henry Vaughan* gives us philosophical lyrics in *The Retreat* and *The World*. Both these lyrics are written in a "mood of ecstasy"—of inspired brooding." The former is a retrospective vision of childhood and the latter is a wonderfully symbolic comparison of material and spiritual values.

Q. 3. Write a note on Wordsworth's attitude towards Nature as revealed in 'Residence at Cambridge', 'A Mountain Vision' and 'The Holy Powers of Quietude.'

Ans. 1. *Wordsworth is not only a poet but also a prophet of Nature.* He is not concerned so much with the outward beauty as with the inner meaning of Nature. He regards Nature as the "embodiment of the Divine Spirit." In "*Residence at Cambridge*," he says :

The upholder of the tranquil soul
 That tolerates the indignities of time,
 And from the centre of eternity
 All finite motion over-ruling, lives
 In glory immutable.

2. *Secondly Wordsworth thinks that anyone who surrenders himself to nature, will gain in holiness, power and wisdom.* Thus in *A Mountain Vision*, he remarks "the man who communes with the forms of nature with understanding heart, will feel the joy of that pure principle of love."

3. *Wordsworth believes that nature is full of peace and harmony.* It provides comfort and consolation to all those who approach it in a reverential mood. In *Residence at Cambridge*, he says :

Now I felt
What independent solaces were mine,
To mitigate the injurious sway of place
Or circumstances.

Thus nature provides an escape from the tortures and conflicts of life.

4. *Then Wordsworth looks upon Nature as the guide and the nurse of his moral being.* He thinks that nature can instruct us in the laws of moral good and social decorum. In a *Mountain Vision* he remarks that "Things inanimate speak at Heaven's command to eye and ear, and speak to the social reason's inner-sense with inarticulate language." Similarly in the *Holy Power of Quietude*, he remarks that 'Nature does not fail to provide impulse and utterance,' and that 'the whispering air sends inspiration from the shadowy heights.'

5. Lastly, *Wordsworth looks at nature with eyes full of wonder.* The valleys, flowers and mountains are, for him, apparelled in celestial night. In *Residence at Cambridge*, he remarks, in passing :

Earth, nowhere unembellished by some trace
Of that first paradise whence man was driven ;
And sky, whose beauty and bounty are expressed
By the proud name she bears—the name of Heaven.

Q. 4. What qualities of Spenser's poetry are illustrated by the poems in your text.

Ans. We have three poems by Spenser in our text —The Masque of Cupid, Hymn to Beauty and Colin Clout at Court. The first poem is an extract taken from Spenser's greatest poem, 'The Faery Queen.' It reveals the moralistic, the pictorial, and the

musical qualities of Spenser's poetry. Spenser the moralist pokes fun at Dissemblance, Suspect, Reproach, Repentance and many other vices. For instance :

Reproach the first, Shame next, Repent behind ;
 Repentance feeble, sorrowful, and lame,
 Reproach despiteful, careless, and unkind,
 Shame most ill-favoured, bestial, and blind.

Spenser teaches us 'virtue' by condemning vice.

Secondly, this extract gives us wonderful word-picture for Spenser is no less a painter than a musician. We have the picture of Hope :

A handsome maid,
 Of cheerful look and lovely to behold ;
 In silken samite she was tight arrayed.

Lastly the musical qualities of Spenser's poetry are revealed in the metre in which the extract is written—the Spenserian stanza. This stanza with its exquisite rhythm and the wonderful Alexandrine (the ninth line) is admirably suited to narrative poetry and it is extremely sonorous and musical.

The second poem *Hymn to Beauty* reveals the Platonism of Spenser. Spenser thinks like Plato that the Good and the Beautiful are inseparable ; also that Beauty does not lie in outward show of things :

Beauty is not as fond men misdeem
 An outward show of things that only seem.
 He corroborates the Platonic idea that a beautiful soul resides in a beautiful body.

For of the soul the body form doth take ;
 For soul is form and doth the body make.

This poem also reveals Spenser's fondness for archaic words—for instance, *dight*, *spright*

The third extract *Colin Clout at Court* reveals Spenser, the writer of pastoral poetry, and Spenser the satirist. In this poem Spenser represents all the characters as shepherds and shepherdesses (as Thestylis, Colin Clout) and chooses natural surroundings for the background of his narrative. He bitterly satirises the Elizabethan courtiers and paints them in very dark colour. Talking of the court he says :

Where each one seeks with malice and with strife,
To thrust down other into foul disgrace,
Himself to raise.

Q. 5. What Qualities of Milton's poetry are illustrated by the poems in your text.

Ans. There are three extracts from Milton's poetry in our text—*Satins' recovery from his downfall*, taken from *Paradise Lost*, song from *Arcades* and *The Land of Eternal Summer* taken from *Comus*.

These three extracts are fairly representative of the Earlier and the later Milton.

The Earlier Milton was gay, light-hearted, and romantic. He was an Elizabethan in his poetic diction, in the quality of his muse, and in the choice and treatment of his subjects. Thus the *Song from Arcades* which is written in the true pastoral tradition reveals Milton's love for nature and his sense of beauty. Milton refers to the lovely valley of Arcadia and introduces lovely myths—like the story of Syrinx and Pan—in this song.

The Land of Eternal Summer strikes the romantic note in a clearer and more resounding manner. The poem is written in a tripping metre and there is 'motion of flight' in the very lines. It is steeped in romanticism and Greek mythology :

Where young Adonis oft reposes
Waxing well of his deep wound.

The poet is vividly interested in beauty, in life and in nature. He gives us a pure poetry of escape. Yet in the last lines of the poem he strikes a puritanical note :

Mortals that should follow me,
Love virtue, she alone is free.

The third extract reveals the later Milton—serious, puritanical, religious and sublime. We have in this extract an example of Milton's Grand style. The blank verse vibrates with passion and moves majestically. There are beautiful Homeric similes like the comparing of Satan's shield to the orb of the moon, seen through the optic glass of the Tuscan artist, or like the comparing of Satan's spear to the tallest pine hewn on Norwegian hills to be the mast of some great ship.

Then there are resounding proper names like *Vallombrosa*, *Goshen* and *Etrurian*. They create a classical atmosphere and possess a music of their own.

Satan's speech to the fallen angels is typical of Milton's best style. It is full of vigour and force and sweeps the reader off his feet. There is the sound of trumpet in the line :

Awake, arise, or be for ever fallen.

Q. 6 Trace the development of the English lyric from the Pre-Elizabethan to the Modern Times.

Ans. The English lyric was reformed by Sir Thomas Wyatt and the Earl of Surrey. They brought the Italian influence to bear upon the English lyrics, thus restoring the grace and lilt (music) to English lyric poetry. The lyrics of this time were marked by spontaneity and conventional love theme.

Then came Renaissance during which period the influence of classical literature was supreme. During this period the lyrics had pastoral themes for their subject matter, were full of classical allusions and contained far-fetched conceits and comparisons. Greene, Lyly and Marlowe are the great lyric poets of this period.

After the Elizabethans we have the metaphysical school ; the leader of which was Donne. This school delighted in strange

conceits, novelty of themes and queer turns and phrases. The important poets of this school were Crashaw, Vaughan and Carew.

Then we had the 18th century in which the lyric seemed to have died. The 18th century was an age of satirical and narrative poetry. Dryden and Pope the chief poets of the age were not lyricists but great satirists. Here and there we have fine lyrics and songs scattered over the plays written by these poets. Dryden wrote a number of exquisite lyrics. Edmund Waller's 'Go Lovely Rose' is a fine lyric written in this period. But no poet of this age achieved that intensity of emotion which is the chief characteristic of first rate lyric poetry.

Then came the Romantic Revival. The lyric was again revived in England by such poets as Wordsworth and Coleridge. The chief qualities of lyrics of this period were simplicity, intensity of emotions, brevity and multiplicity of subjects. Wordsworth widened the scope of the English lyric by introducing such subjects as nature, childhood, supernaturalism, country-life and liberty. The second generation of romantic poets consisting of Shelley, Byron and Keats explored further the possibilities of the English lyric. In the hands of Shelley who was incomparably the greatest lyricist, the lyric became a thing of beauty, wonder and joy. This generation introduced a few more subjects as themes for the lyrics—for instance, worship of beauty, delicious joy in sorrow, passionate regard for liberty and reverence for classical or medieval ages.

The poets of the later 19th century like Tennyson, Browning and Swinburne continued the tradition of their predecessors though they could not equal the performance of the early romantics. Swinburne aimed at making the lyric more musical than before. His method was to employ alliteration and vowel sounds.

In the modern or the 20th century the lyric continues to be written by the chief contemporary poets such as—Davies, Masfield, Walter De La Mare. The chief qualities of the modern

lyric are realism, force, vigour and simplicity. They are not as inspired and spontaneous as Shalley's, but they are extremely realistic and contain subjects hitherto unattempted.

Q. 7. What is meant by the term satire ? Compare Dryden, Butler, Swift and Joseph Hall as Satirists.

Ans. A satire is a literary composition which gives expression to the writer's sense of amusement or disgust at the unseemly or the ridiculous. Humour is always a distinctly recognisable element of satire ; for without humour satire is sheer abuse (invective). The chief instruments of satire are irony, sarcasm, wit and humour. The aim of the satire is to hold up the victim either to ridicule or scorn.

Of the four satirists, Joseph Hall is the most savage, Dryden the most polite, Butler the most humorous and Swift the most witty.

Joseph Hall is, undoubtedly, inspired by savage indignation in his *A Tilt at the Playwrights*. He pours merciless ridicule on the Elizabethan dramatists, actors and critics. He imitates the style of the great satirists (like Horace and Juvenal) to perfection. He lashes the Elizabethan dramatists ruthlessly and does not approve of their catering to the hotch-potch taste of the Elizabethan groundlings :

Shame that the Muses should be bought and sold,
For every peasants brass, on each scaffold.

Compared to Joseph Hall, *Dryden* is a very polite satirist indeed. He maintains the attitude of Olympian aloofness (supreme indifference) towards his victims throughout his satires. "He neither preaches nor scolds, nor indulges spite nor hate." Another beauty of his satire is that the persons satirised are individuals as well as types. For instance, *Achitophel* is, no doubt, the Earl of Shaftesbury ; but he is also the political intriguer of all times.

The sarcastic remarks (like Great wits to madness are near allied) can be applied not only to *Achitophel* but to all foolish

and headstrong politicians. Dryden writes his satire in the Heroic couplet which he makes an excellent weapon of logic, wit and sarcasm. As a satirist he is always polite and judicious. He gives credit to his victims when they deserve it. Thus in *Achitophel* he says.

'The statesman we abhor, but praise the judge.' This touch lends veracity (truth) as well as point to his satire. Dryden is also a master of portrait-painting. His *Zimri* and *Achitophel* are 'wonderful portraits, unfair certainly but terse and incisive.'

Swift is an extremely witty satirist. "His true instrument is the Octo-syllabic couplet." In *Grub Street* Swift satirises the poetasters and critics of his time. He pokes fun at the shallowness of the critics and the boastfulness of the poetasters. His *Grub Street* is an animated picture as clear and topical as a painting by a great artist. The chief difference between Dryden and Swift is that Dryden's satire is universal, whereas Swift's is topical.

Butler like Swift writes his satire in Octo-syllabic couplets. He excels in burlesque ("presenting men and things in a ludicrous light") His favourite target of ridicule is "hypocrisy"—the one universal failing. In the *Character of Hudibras* the batteries of satire are directed towards the hypocrisy of the Presbyterian church. Butler employs the familiar weapon of exaggeration and over-statement in character-delineation. He exaggerates the failing and foribles (weaknesses) of Sir Hudibras to such a ridiculous degree that they begin to appear more a subject for pity than for scorn. Butler's great poem *Hudibras* is a "mine of human folly." The metre (the Octo-syllabic couplet) ensures swift movement to quips and sallies against the puritans. A modern critic says of Butler, "Butler is evidently a born satirist whose satire is not like Dryden," merely one development of an almost universal faculty of literary craftsmanship, nor like Swift's, a vain attempt to relieve the passionate melancholy and the savage indignation excited by the riddles of painful earth."

Q. 8. What elements of Romantic poetry are found in the poetry of James Thomson, Collins, Gray, Blake, Burns, Cowper, Goldsmith and Chatterton.

Or

Show how these poets (Thomson, Gray and others) anticipated the Romantic Revival in their poetry.

Ans. All these poets belong to what is called the period of Transition. Their poetry forms a link between the classical and the romantic school of poetry. In a sense they paved the way for romanticism and heralded the dawn of Romantic Revival. While remaining still Classical in many respects, they broke fresh grounds in the choice and the treatment of their subjects. Almost all of them were interested in Nature.

James Thomson. The name of James Thomson is to be considered first. He was one of the first to revive interest in Nature. His *The Seasons* brought nature back into English poetry. In *A Winter Scene* taken from *The Seasons*, he describes snowfall very minutely and faithfully. The extract shows how his interest extends to such small birds as the red-breast.

Thomson replaced the Heroic couplet (the chosen instrument of the classical poets) by Blank Verse and the Spenserian Stanza. His '*The Castle of Indolence*' is written in the Spenserian Stanza.

Collins. His poetry also contained romantic elements—for instance, love for nature, joy in melancholy, and fondness for new metres. All these qualities are reflected in his *Ode to Evening*. He is enraptured (delighted) at the approach of the evening. He is interested in the four-principle seasons and he wants to roam amidst ruins.

Gray. Gray was another poet who tried to break loose from the conventions of his time. In his immortal '*Elegy written in a country-yard*,' we find how he is interested in the fate of the humble folk (unlike the classical poets who were interested in the

fates of courtiers and kings); how he communes with nature; revels in melancholy and is exquisitely lyrical. All these traits are romantic and make Gray the immediate predecessor of the Romantic poets.

Blake in his mysticism and lyricism and **Burns** in his love-lyrics as well as his interest in the peasants, anticipate the great Romantics of the nineteenth century. *The Tiger* by Blake and *The Banks of Doon* by Burns are a refreshing contrast to the 18th century poetry.

Both **Cowper** and **Goldsmith** were interested in nature and in the life of the poor people. Cowper extends his love even to animals. *The Hare* is an instance in point. Goldsmith feels as sincerely for the peasants (in his *Deserted Village*) as Wordsworth.

Chatterton revived interest in the Middle Ages and in the Past. In his wonderful love-lyrics like the *Minstrel's Song* he writes about the passions of the heart and releases the English poetry from the bondage of the conventional Heroic couplet. Chatterton anticipated Coleridge and Keats in his ballads as well as in his hearkening to the Middle Ages.

Q. 9. What is meant by the term "Classical Poetry." Explain with special reference to Dryden, Pope and Johnson.

Ans. The age of Pope was termed as the "Classical" or the "Augustan age" of English literature. The term "classical" means "of the first class, of the highest rank or importance; approved as a model." The poets and critics of the Age of Pope (eighteenth century) followed the style of the Latin and Greek poets, who are generally regarded as the Classical Poets (first-rate poets). They also considered the Latin and Greek poets as the best models and as the ultimate standards of literary perfection. The poets of this period (The Age of Pope) did not believe in the "assertion of individuality", in "inspiration" or "genius"; but had faith in the laws and rules decided upon by the poets of ancient times. They thus began to consider their age as the

Classical age in English poetry. Pope said in his *Essay on Criticism*.

**Learn hence for ancient rules a just esteem,
To copy nature is to copy them.**

The second term Augustan was applied as a term of high praise. It meant that just as the age of Augustus was the golden age of Latin literature, similarly the age of Pope was the golden age of English literature.

The characteristics of the Classical School of Poetry were as follows :—

- (a) The classical poetry was a poetry of reason rather than of imagination. It was a poetry of intellect, not of emotion.
- (b) It was mainly didactic (which tries to teach a moral) and satiric. "It was a poetry of argument, and criticism of politics and personalities."
- (c) It was exclusively concerned with "town life" and with the affairs of high society—with the affairs of kings, courtiers and politicians. Consequently it was not interested in the life of humble people like peasants, labourers, and shepherds.
- (d) It neglected "love of nature," landscape-painting and humbler aspects of life.
- (e) It was wanting in lyricism, enthusiasm and idealism.
- (f) It did not treat the supernatural or the symbolical as subjects for poetry.
- (g) It devoted more care to the "Form" than to the "Substance" of poetry. (i.e. It cared more for *metre* than for *subject matter*).
- (h) It abided by set (fixed) poetical conventions.
- (i) It chose the Heroic couplet (iambic pentametre) as the ideal metre.

Dryden as a Classical Poet. Dryden was obviously the first of the classical poets. His poetry was essentially classical in that it had, "little imaginative power, little depth of feeling, little spiritual glow or fervour." Its merits were that it was inspired by "splendid intellectuality," and a "manly vigour of style." Dryden was, pre-eminently, a satirist. *Achitophel* reveals Dryden's satirical powers. In it he satirises the great men of the times like the Earl of Shaftesbury and the Duke of Buckingham. He was also the first poet to encourage the Heroic Couplet as the best weapon of logic and satire. (*Achitophel* and *Zimri* are written in this metre).

Pope as a Classical Poet. Pope was the greatest Classical poet. "His merits and defects were those of the Classical school." He lacked high imagination and the lyrical faculty. He was a great satirist and a maker of epigrams. He perfected the Heroic Couplet and confined the sense within its two lines.

Johnson as a Classical Poet. Johnson was the greatest man of letters between Pope and Wordsworth. He wrote his poetry in Heroic Couplets and was, like Dryden and Pope, a great didactic poet. He wrote to moralize or to instruct. He was deficient in the lyrical qualities. His *Advice to a Scholar* shows how he follows the great Classical poets in the treatment of his subject. He differed from Pope in that he sometimes gave beautiful descriptions of nature in his poetry.

Q. 10. Write a note on the Poems in your text which have for their theme, 'the short-lived character of human life and the period of youth, and the consequent necessity of enjoying life in the present.'

Ans. There are five poems in our Text which treat this theme. They are :

- (a) It was a Lover and his Lass' by Shakespeare.
- (b) "To his Coy Mistress" by Andrew Marvell.
- (c) "Daffodils" by Herrick.
- (d) "Go Lovely Rose" by Edmund Waller.
- (e) "Quatrains from Omar Khayyam" by Edward Fitzgerald.

All these poems have for their central idea Shakespeare's line namely "youth's stuff will not endure."

Shakespeare in a delightful song entitled. "*It was a Lover and his Lass*" compares human life to a flower in the spring time and suggests that one should make merry while life lasts :

And therefore take the present time
For love is crowned with the prime.

Andrew Marvell in his poem "*To his Coy Mistress*" echoes the same theme and the same philosophy of life. He protests against the "Coyness" of his beloved arguing that time is fleeting and soon it would be too late to love :

The grave is a fine and private place
But none, I think, do there embrace.

Robert Herrick in his poem *Daffodils* regrets that the period of youth is as short-lived as the spring season. He however, does not emphasize the necessity of enjoying life in the present.

Edmund Waller in his beautiful lyric "Go Lovely Rose" plays a variation on the same theme. He suggests that the fairest things have fleetest end. Beauty is like a rose that withers away after a sudden bloom.

How small a part of time they share
That are so wonderful, sweet and fair.

Lastly we have *Quatrains from Omar Khayyam* by **Fitzgerald**. The poet harps again and again on the idea that time is fleeting and that we should make merry while we can. He gives expression to the Epicurean doctrine namely "Be merry to day, for tomorrow you die." He wants to drink the cup of life before it is too late. He says :

Awake my little ones and fill the cup
Before life's liquor in its cup be dry.

He is a fatalist and believes that everything is decreed by some Higher Power. The past is dead, the present is fleeting and

the future is uncertain. Thus though the bloom of youth is transitory, yet we should enjoy life while we can :—

Ah, fill the cup : what boots it to repeat
How time is slipping underneath our feet :
Unborn Tomorrow and dead Yesterday
Why fret about them, if Today be sweet

Q. 11. Write a note on poems in your Text which contrast Country life with Court life.

Ans. There are four poems in our Text which contrast country life with court life. They are :—

- (1) 'Colin Clout at Court' by Spenser.
- (2) 'A Woodman's Walk' by Anthony Munday.
- (3) 'The Forester your only Gallant Man' by M. Drayton.
- (4) 'The Angler's wish' by Izzak Walton.

Of these four poems, "*Colin Clout at Court*" is, easily, the best as in a transparently pastoral disguise, it describes events of which Spenser had first-hand knowledge. **Spenser**, as a courtier at the court of Queen Elizabeth, had watched the ways and behaviour of his fellow-courtiers at close quarters. He speaks with authority when he says :

It is no sort of life
For shepherd fit to lead in that same place,
Where each one seeks with malice and with strife,
To thrust down others into foul disgrace.

He exposes the "painted pomp" of the Elizabethan Court by contrasting it with the simplicity of pastoral life. He prefers "quiet home" and the "pastoral bliss" to the glamour of the court life.

Anthony Munday treats a similar experience in his poem *A Woodman's Walk*. It is a scathing criticism of court life. "The

poem contrasts with evident sincerity the refuge brought to the afflicted woodman by the peace and truth of the woodland scene." The difference between this poem and *Colin Clout at Court* is that in the former the poet does not spare even the country folk. He has a tilt at them when he says that he found.

More craft was in a buttoned cap
And in an old wive's sale,
Than in my life it was my hap
To see on down or dale.

He presents a similar picture of the court life in his poem as does Spenser :

The Court,
Where beauty fed mine eyes,
Yet found I that the courtly sport
Did mask in sly disguise.

M. Drayton in his poem *The Forester your only Gallant Man* "paints for us a delightful picture with a luscious background of the greenwood trees." He makes it apparent that the life in the forest is infinitely superior to the life in the town. The forester is the prince of sport and the forest is his estate :

As princes and great lords have palaces, so I
Have in the forest my hall and gallery,

Then say all you can
The Forester is still your only gallant man.

Izzak Walton in his poem '*The Angler's Wish*' treats the same theme, namely the contrast between country and town life. Walton is a lover of open air and the natural scenery. He loves nothing better than "flowery meads," "crystal streams" and "Angling." He concludes that the quiet and pleasant life of the country is better than the noisy and vicious court life. He says :

Thus, free from law suits and the noise
Of prince's courts, I would rejoice.

Q. 12. What do you mean by Romantic Revival (Romantic school of poetry) ? In what sense are Wordsworth, Coleridge, Byron, Shelley and Keats Romantic ?

Ans. By the term "Romantic Revival" is meant the rebirth of Romanticism in English poetry. During the eighteenth century the classical school of poetry had been predominant; but towards the last quarter of this century, certain poets had led a reaction against the "hard temper, the dry intellectuality, and the hatred of the fantastic, and the mystical" which were the dominant characteristics of the classical school. Thomson (in his *The Seasons*) Collins (in his *Ode to Evening*) Blake (in his *Mysticism*) Burns (in his love-lyrics); Chatterton (in his hearkening to the Middle Ages) and Gray (in his melancholy) broke loose from the classical conventions and paved the way for Romanticism. All these poets tried to rise above the fixed literary conventions, and artificial laws. They upheld that genius was a law unto itself. In other words the poet should write as he pleases and not as the fixed rules and laws require him to write. He should allow his fancy to roam. The French Revolution with its doctrines of 'Return to Nature' and "assertion of individuality" influenced the poets like Wordsworth and Coleridge to a great degree. Wordsworth and Coleridge gave a death-blow to Classicism by publishing jointly *Lyrical Ballads* in 1798. This book was the official manifesto of the new poetry—the Romantic School of Poetry. From now onwards the poets began to assert their individuality regardless of classical conventions. Wonder was revived; nature and supernaturalism (which had been forbidden subjects in the eighteenth century) were brought into English poetry; lyricism came to the fore front; the humbler aspects of life like (country or pastoral life) were sympathetically treated; and the Heroic couplet (the chosen metre of the eighteenth century) was discarded in favour of new and untried metres. Instead of poetry of reason and intellect, the poets began to write the poetry of emotion or of imagination. Thus the new

poetry was called the revival of romanticism. The romantic spirit which was evident in the works of the Elizabethans and seventeenth century poets (and which was absent from the works of the classical poets) was once again revived in the English poetry. Professor Cazamian defines this romantic spirit in the following words :—

“The romantic spirit can be defined as an accentuated (increased) predominance of emotional life, provoked or directed by the exercise of the imaginative vision. Intense emotion coupled with an intense display of imagery, such is the frame of mind which supports and feeds new poetry.”

Characteristics of the Romantic Revival.

- (a) Romanticism emancipated the individual. The poet was now free to assert his individuality and not to care for the artificial conventions and rules of art.
- (b) Romanticism encouraged poetry of passion, of aspiration, of melancholy and of sensibility.
- (c) It brought back into the English poetry such subjects as.
 - (i) Nature.
 - (ii) Supernaturalism.
 - (iii) Mysticism.
 - (iv) Interest in the country life, in peasants, shepherds, labourers.
 - (iv) Interest in childhood.
 - (v) Mystery.
 - (vi) Harkening to the Middle Ages.
- (d) It encouraged spontaneity, fondness for new metres and simplicity of style.

In what sense was Wordsworth a Romantic :—

- (1) Wordsworth was a romantic in.

- (a) His worship of Nature. He made a religion of Nature by idealising and spiritualizing it (see *A Mountain vision*).
- (b) In his fondness for a simple style. He discarded laboured or pedantic style of the classical school (see Residence at Cambridge).
- (c) In his lyricism. He wrote beautiful lyrics like, *The Solitary Reaper*, *the skylark*, and the *Lucy Poems*.
- (d) In striking a democratic note. He was interested in peasants, shepherds, and country people.
- (e) In his idealisation of childhood (see his Ode on *Intimation of Immortality from recollections of childhood*).

Romantic Elements in Coleridge's poetry.

- (a) Coleridge was a romantic in his supernaturalism. He revived the element of wonder in English poetry. In his *Kubla Khan*, *Christabel* and *The Ancient Mariner*, he gave us poetry of magic and supernatural atmosphere.
- (b) Like Wordsworth he too was interested in nature. In his *Frost at midnight* he subscribes to the Wordsworthian dogma that Nature can instruct and ennoble human beings.
- (c) In the witchry of his style. His style is highly imaginative and suggestive.

Romantic Element in Byron's Poetry.

- (a) Byron was a romantic in his *melancholy* reflected in such poems as *Lara* from which *The Byronic Hero* is taken.
- (b) In his egoism. He was incomparably the greatest egotist in English poetry.
- (c) In his worship of nature. He was at home with the

wilder aspects of nature like the stormy ocean or the snow-capped peaks.

- (d) In his passion for freedom, and liberty. He was the greatest advocate of down-trodden nationalities.
- (e) In his lyricism; he wrote a few of the most charming and graceful lyrics.

Romantic Element in Shelley's Poetry.

- (a) Shelley was a romantic in his lyricism. He was the greatest of English singers (*See Ode to the West wind, Skylark, The cloud, Indian Serenade*).
- (b) In his melancholy. He took a delicious delight in melancholy (*Indian Serenade*).
- (c) In his love for nature. He intellectualized nature. He thought that nature could feel, think and act like a living being (*See Skylark and Ode to the west wind*).
- (d) In his Hellenism. He was greatly interested in the art, myths and literature of Greece.
- (e) In his revolt against all established institutions—kings, priests, parents.
- (f) In his poetic diction. He tried new metres and rhythms.

Romantic Element in Keats's Poetry.

- (a) Keats was a romantic in his worship of Beauty. According to him a thing of beauty was a joy for ever (*See The joy of Beauty and Ode on a Grecian Urn*).
- (b) In his Hellenism "He was a Greek." He loved Greek mythology, art and literature. (*See Ode on a Grecian Urn*).
- (c) In his love for nature. He loved nature for its own sake. He admired it for its scents, sights and sounds.
- (d) In his sensuousness. He took a great delight in the sensuous aspects of life.

(e) In his style. His style was characterised by melody, sensuousness and display of imagery.

Q. 13. Define an Ode, a Dramatic Monologue, a satire. Give examples.

Ans. Ode. "In ancient literature, an Ode was a poem intended or adapted to be sung. In modern use an ode is a rhymed (sometimes it is unrhymed also as Collins's Ode to evening) lyric ; generally *dignified or exalted in subject, feeling and style.*"—Oxford English Dictionary.

Example.

(1) Collins *Ode to Evening*. Collins treats a serious subject in a dignified and exalted style.

(2) '*Ode on a Grecian Urn*' by John Keats.

Dramatic Monologue. It is a sort of dramatic lyric addressed by the speaker to himself. It presupposes a listener to whom the poem is being addressed. It was popularised by Robert Browning.

Example. The Last Ride Together by Robert Browning.

A Satire. A satire in the modern use is a composition in prose or in verse in which prevailing vices or follies are held up to ridicule. Humour is an essential part of a satire. Without humour, satire is mere invective (abuse).

Example.

(1) *Achitophel* by Dryden.

(2) *Grub street* by Swift.

Q. 14. Point out the metre or Form in which the following poems are written.

(1) *The joy of Beauty* by Keats.

(2) *The Masque of Cupid*.

(3) *Character of Hudibras*.

(4) *Hymn to Zenocrate*.

(5) *Achitophel*.

Ans. (1) *The Joy of Beauty* by Keats is written in Heroic Couplets. These are called romantic couplets because the sense is not strictly confined to the two lines of the couplet. It travels from one line to the other; and the caesura is not always in the middle of the line. Each line of this couplet consists of five feet or ten syllables and the lines rhyme at the end.

(2) *The Masque of Cupid* by Spenser is written in the Spenserian stanza. (For the definition of the Spenserian stanza consult the Introduction).

(3) *Character of Hudibras* is written in Octo syllabic couplets. Each line consists of four feet or eight syllables; and the lines rhyme at the end.

(4) *Hymn to Zenocrate* is written in blank verse. Each line consists of five feet or ten syllables and the lines do *not* rhyme at the end.

(5) *Achitophel* is written in Heroic Couplets. Each line consists of five feet or ten syllables and the lines rhyme at the end.

Q. 15. Scan the following lines (i.e. point out the number of feet or accented and unaccented syllables).

(1) *Some of their chiefs were princes of land. In the first rank of these did Zimri stand.*

(2) *Who as the odours reach his throne Will smile and think them all his own.*

(3) *How sweet the moonlight sleeps upon the bank.*

Ans (1) Some of / their chiefs / were prin / ces of the land

 In the / first rank / of these / did Zim / ri stand

It contains five feet or ten syllables.

(2) Who as / the od / ours reach / his throne.

 Will smile / and think / them all / his own.

It contains 4 feet or eight syllables.

(3) How sweet / the moon / light sleeps / upon / the bank.

It contains 5 feet or ten syllables.

Q. 16. Point out the central idea in the following poems.

(1) *Hymn to Beauty* (2) *The Retreat* (3) *The World* (4) *The Tiger* (5) *The Ballad of Iskander* (6) *When Wilt thou Teach the People*. (7) *Quatrains from Omar Khayyam*.

Ans. 1. *Hymn to Beauty*. The central idea is that Beauty does not consist in the outward show of things. Beauty is heavenly born. It consists in the *soul* that inhabits a particular body. (It is a Platonic conception of Beauty).

2. *The Retreat*. The central idea is that the soul is immortal and comes from Heaven to live in the human body. Secondly, that the child is nearer heaven than a grown-up person.

3. *The World*. The central idea is that Time and Space are limited and perishable but Eternity and Infinity are unlimited. Secondly human beings are dupes because they prefer the shadow of Time (meaning absorption in worldly pleasures) to the brightness of Eternity (meaning spiritual bliss).

4. *The Tiger*. The central idea is that only God could have created such a fearful beast as a tiger. Secondly that God is versatile as he can create a gentle lamb and a fierce tiger.

5. *The Ballad of Iskandar*. The central idea is that the ideal is *more real* than the Actual or the Real. The ideal can never grow old or perish. It lives for ever in the minds of men ; the Real is perishable. The second ship stands for the Ideal ; whereas the first ship stands for the Real. The first ship disappears, but the second ship sails on.

6. *When Wilt thou Teach the people*. The central idea is that the so-called saviours of mankind like Christ, Lenin or Napoleon are quacks who drug the people with high-sounding promises and theories. Secondly if people were wise they would not put their faith in these saviours.

7. *Quatrains from Omar Khayyam*. The central idea is the Epicurean doctrine, "Make merry to-day (*i. e.*, while life lasts) for

to-morrow you die." Coupled with this idea is the oriental fatalism according to which everything is decreed by Heavenly powers. Thirdly there is the pessimistic strain that "dust thou art and to dust thou returnest"—and that the only moral that life teaches us is this "Vanity of vanities."

Q. 17. Write a note on Pastoral poetry with reference to the poems in your text.

Ans. "The Pastoral Poetry was, in its origin, distinctively Greek. Theocritus was its principal Greek representative. "Pastoral romances and plays" were developed in England in the sixteenth and seventeenth centuries from Italian and Spanish works. Sidney's *Arcadia* was modelled on Italian Pastoral. Fletcher's *Faithful Shepherdess* was also inspired by the same model. **The essence of the pastoral is simplicity of thought and action in a rustic setting.**

The most outstanding examples of this kind of composition in English are Shakespeare's *As you Like it*, Lodge's *Rosalind*, Milton's *Comus* and Jonson's *Sad Shepherd*."—(O. C. E. L.)

In our text there are a number of poems written in the pastoral tradition. For instance,

(1) *Daphnis to Chloe*. In this poem a simple shepherd extends an invitation to a shepherdess to come to him and be his love. He offers her many temptations like flowers, herbs and his sheep-cote. The surroundings are rustic and the thought and action are simple.

(2) *To Phillis to Love and Live with Him* by Robert Herrick. In this poem a similar theme is treated—The shepherd tempting the shepherdess.

3. *Colin Clout at Court* is written in the pastoral tradition. The characters are represented as simple shepherds and the surroundings are rustic.

4. *The Wood man's Walks* contrasts in the true Pastoral convention the bliss of woodland scene with the corrupted atmosphere of the court.

5. *The Forester your only Gallant Man.* A similar experience is treated in this poem. The Forester praises the Forest life as the most enjoyable life on the earth.

Q. 18. "Poetry at its strongest destroys this world to create a new" Discuss.

Ans. This statement (by Mr. Lawrence Binyon) maintains that the highest poetry is free from didacticism, also that it is not concerned with social or political problems. The best poetry is the pure poetry—the poetry which is free from moral dogma. The highest poetry, according to Binyon, is not what Matthew Arnold described as "the criticism of life." But it is that which gives us an escape from the realities, and the problems of life.

Thus what Mr. Binyon means is this that *the best poetry is the poetry of escape or of refuge*. This kind of poetry creates a wonderland for us, a realm of fancy, into which no sooner do we step, than we forget all about our workaday world. We move in a fairy land from which politics, science, religion, morality, all have been banished for all time.

This kind of poetry is not ambitious of instructing or ennobling us. Its sole aim is to "create beauty" and "to distribute joy".

Coleridge and Walter de La Mare give us this kind of poetry in *Kubla Khan* and *The Listeners* respectively. They conjure up a magic vision and transport us "many many leagues away to things immeasurably remote and mysterious." Theirs is the world of *Xanadu*, of *Phantom Listeners*, and of *women wailing for demon lover*'. They are not desirous of saving our souls; their sole ambition is to create a new world by destroying the old.

Other poets who have given us this kind of poetry are Robert Herrick. (In his *Oberon's Feast*) Milton (in his *The Land of Eternal Summer*) and James Thomson in his (*The pleasant land of Indolence*).

Q. 19. Write a note on the Indian poets in your Text. Do you find any typically Indian traits in their poetry.

Ans. There are four Indian poets in our Text. They are.

1. Zeb-un-Nissa.
2. Mrs. Naidu.
3. Harindaranath Chattopadhyaya.
4. Iqbal.

The poems by Iqbal and Zeb-un-Nissa are translations; whereas the poems by Mrs. Naidu and Harindarnath are original. There is nothing much common in the poetry of these four Indian poets except a very faint resemblance between the mysticism of Zeb-un-Nissa and Harindaranath.

Zeb-Un-Nissa is a confirmed mystic who has kinship and affinities with the ancient Persian Poets. She looks (like Persian Mystics) upon God as a Lover and yearns to merge her ego into the Divine spirit. We have a typically Indian simile in the following lines.

As on the tulip's burning petal glows,
A spot yet more intense of purple dye,
So in my heart a flower of passion blows.

O, Love I am thy Thrall is written in a mood of emotional ecstasy—a characteristic mood with the Oriental mystics. Another typically Indian device is the pen-name "*Makhfi*" which occurs in the last stanza of her every poem.

It is a far cry from Zeb-Un-Nissa to Iqbal. Iqbal upholds a philosophy of action. Of course, he has been much influenced by the Western philosophers, notably Goethe, in his attitude towards life. Iqbal lays emphasis on the cultivation of such qualities as self-reliance, optimism and self-knowledge. Iqbal's message is summed up in this line.

If you are convincingly alive, create a world of your own.

Harindaranath is a mystic ; but he reminds one of Blake and Francis Thompson rather than of any other Indian poet. He expresses profound truths in the language of the concrete. His diction is 'reminiscent of Shelley's style and with Shelley he shares his passionate worship of Nature.

Mrs. Naidu is the most famous of all these four poets. She has no message to deliver. Her sole aim is to create beauty. She "exhibits a marvellous artistry" in the use of words. She brings the craft of the jeweller to bear upon her muse. She is at her best when she blends description with meditation, as in "*The Royal Tombs of Golconda*". Her chief drawback is that like Keats she "loads every rift with ore."

Of these four only Harindaranath's poetry has a message for the West. "We find in him a supreme singer of the vision of God in Nature and Life and the meeting of the divine and the human which must be India's message to humanity".

Q. 20. The Ballad of Iskandar is both a story and an allegory". Discuss.

Ans. *The Ballad of Iskandar* possesses all the elements of a good story e. g. a direct beginning, rapid development, suspense and a climax. We can enjoy it as a story without reading a deeper meaning into it. It tells in the ballad form the adventure of a ship that was sent by Sultan Iskandar to discover new lands and that after failing in its mission, collided with another ship and crumbled into the air. But there is more in the ballad than a mere decorative tale. There is an allegory behind the story.

Allegory. The Ballad gives expression to Plato's theory that "there is a world of ideas or of divine types of which our earthly ideas or types are merely shadows". In other words, there are Ideas in heaven of which our ideas on earth are exactly proto-types. The earthly ideas or ideals are transitory and fleeting but the heavenly ideals are eternal and permanent.

In the Ballad, the first ship stands for the earthly ideal and the second ship stands for the divine ideal which lives in the land of Eternity. The two ships collide ; the first ship (representing earthly ideal) vanishes but the second ship (representing divine or

eternal ideals) continues to sail on. In other words the divine ideal is the only "reality". Our earthly ideals are mere "shadows", whereas the divine ideal is the substance".

As Plato (who believes in this philosophy) explains to Aristotle,

Theirs is the land (as I well know)

Where live the shapes of Things Below :

Theirs is the country where they keep

The Images men see in sleep.

Plato means that the second ship comes from the land of Eternity where there are divine images of which our earthly images are exact proto-types. Again he emphasises the same idea in.

Theirs is the land behind the Door,

And theirs the old ideal shore.

They steer our ship : behold our crew

Ideal, and our captain too.

This is the central idea in the poem. Apart from this, there is the allegory of the silver ship, with silken sails. This obviously symbolises our ideal in the beginning when enthusiasm is fresh and the goal seems to be within sight. All of us set out on youth's journey very buoyantly and hopefully. And then after some time difficulties begin to multiply. Disappointment and despair beset us and our ideal (the silver ship with silken sails) is no more a thing of beauty ; it becomes rusted, foul and ugly. It is only occasionally that we can have a glimpse at our original ideal and exclaim, 'What an ideal it was when we set out'. We exclaim like the sailors on the first ship :

Silken sails to a silver boat.

We too shone when we first set afloat.

We heave a sigh of regret when we compare our "achievement" with our "ideal." There is such a wide gulf between the "promise" and the performance" between "results achieved" and hopes cherished."

How striking like the boat were we

In the days, sweet days, when we put to sea.

**A Comparative Study
Of
Poets Poems and Periods.**

Q. 1. Compare Wordsworth's attitude towards Nature with that of Coleridge, Shelley, Byron, Keats and Tennyson.

Ans. Wordsworth endowed Nature with a spirit. (He thought that nature was pervaded by a Divine Spirit (God.) He read a deeper or an inner meaning in nature. He, therefore, did not care so much for the outward beauty or the external loveliness of nature as for its inner significance. As he himself said, "To me the meanest flower that blows, gives thoughts that often lie too deep for tears." Again.

O gentle Reader ! You would find
A tale in everything.

In his poem *Tintern Abbey* he says that nature is the embodiment of the Divine Spirit :

A motion and a spirit, that impels
All thinking things, all objects of all thought
And rolls through all things.

Wordsworth worshipped nature as a goddess and believed, that any one who would commune with it, 'would gain in beauty, holiness and power.'

Coleridge. Coleridge was attracted by the unfamiliar or the fantastic aspects of nature. Sometimes, however, he came under the spell of Wordsworth and spiritualized nature. (See *Frost at Midnight*). He believed that we ourselves endow nature with a meaning. We interpret nature by our own moods. Coleridge was, however, a careful observer of the natural phenomenon. He had a fondness for such fantastic phenomena as the "owlet's cry," "the bloody sun," "the copper sky."

Shelley. If Wordsworth spiritualized nature, Shelley intellectualized it. According to Wordsworth Nature possessed "a spirit," according to Shelley, it possessed "an intellect"—it could think, feel and act like a living thing. Thus Shelley's *Skylark* can think so can also his *Westwind*. He however did not worship Nature like Wordsworth.

Keats. Keats appreciated Nature through his senses. He loved nature for its external loveliness. He revelled in the scents, sights, and sounds of Nature. In *'The joy of Beauty'* he says how 'the sun' the moon, trees young and old and daffodils are 'a thing of beauty.' He loved nature for its own sake.

Byron. Byron was at home with the wilder aspects of nature like stormy oceans or snow-capped mountains. He found a congenial companion in the wild and uncontrolled natural phenomena. Being himself a lawless rebel, he admired those aspects of nature which were instinct with a spirit of revolt.

Tennyson. Tennyson described nature minutely, faithfully, and scientifically. He was a master of minute details. He did not excel in large general effects (as Shelley and Wordsworth did) he aimed at giving an exact and realistic description of a natural scene or a landscape. His "natural descriptions were rich in local colour."

Q. 2. Compare Wordsworth and Pope as Poets.

Wordsworth.	Pope.
(1) Wordsworth was one of the greatest of Romantic poets.	(1) Pope was the greatest of the Classical poets.
(2) Wordsworth wrote about Nature, country life and shepherds.	(2) Pope wrote about town life : about courts, courtiers and politicians.
(3) Wordsworth's style was simple and lucid. In his early poems (<i>The Solitary Reaper</i>) he actually used the language of the country people.	(3) Pope's style was pedantic and scholarly. He employed "personifications" and Latinised epithets. He wrote in the language of the cultured town people.
(4) Wordsworth employed many "measures" to express his thoughts.	(4) Pope wrote most of his poetry in Heroic couplets. He was a master of the Heroic couplet and imparted finish and brilliancy to it.
(5) Wordsworth gave us spontaneous and high poetry in his "nature" and "Lucy poems."	(5) Pope gave us didactic poetry. His aim, as a poet, was to express the commonplace

(6) Wordsworth was a great poet in some respects,—in his worship of nature—for instance and in his lyricism.

truths in epigrammatic language. He coined many beautiful epigrams.

(6) Pope lacked imaginative power and depth of feeling. He aimed at correctness and was a craftsman rather than a poet.

Q. 3. Compare Dryden and Pope as Poets.

Ans.

Dryden.	Pope.
(1) Dryden was the herald of the classical school of Poetry.	(1) Pope was a disciple and a follower of Dryden.
(2) Dryden was interested in religious and political controversies of his time. He wrote much of his poetry to defend his religious or political creeds.	(2) Pope was not interested in either religious or Political controversies. He was more concerned with the literary controversies of his times—with poets, critics and poetasters.
(3) He popularised the Heroic couplet.	(3) Pope perfected the Heroic couplet by imparting the greatest finish and brilliancy to it. He confined the sense strictly within the two lines of the couplet. He did not allow the sense to travel from one line to the other. He fixed the place of the caesura (the pause) in the middle of the line.
(4) Dryden made the Heroic couplet a wonderful instrument of logic and satire.	(4) Pope made it an instrument of expressing epigrams, and witty sayings.
(5) Dryden was a great satirist but he could be sometimes crude and vulgar in his satire.	(5) Pope's satire was always sharp like a rapier. It was always refined and caustic.
(6) Dryden was not altogether deficient in the lyrical faculty. He wrote two wonderful lyrics in 'Song for St. Cecilia's Day and Alexander's Feast.	(6) Pope was lacking in the lyrical faculty. He excelled in didactic and narrative poetry.

Dryden.

(7) Dryden translated Virgil's *Aeneid* into Heroic couplets. He also translated Juvenal.

Pope.

(7) Pope translated Homer into Heroic couplets.

Q. 4. Compare Tennyson and Browning as Poets.

Ans.

Tennyson.	Browning.
(1) Tennyson was a confirmed Victorian in his attitude towards politics, religion and love.	(1) Browning was more liberal and cosmopolitan in his attitude towards life.
(2) He was very popular in his time ; but he is not considered to be a great poet nowadays.	(2) Browning did not win recognition in his own times. He is considered as a better poet than Tennyson by the modern generation.
(3) Tennyson's genius was essentially lyrical. (See <i>Break, Break Break and Mand</i>)	(3) Browning's genius was dramatic. He was a master of the dramatic monologue (See <i>The Last Ride Together</i>).
(4) Tennysons' style was simple and lucid ; his poetic diction was flawless.	4. Browning's style was difficult and obscure. He wrote about unfamiliar subjects and employed a difficult vocabulary.
(5) Tennyson was a great craftsman and artist.	(5) Browning was a great psychologist. He excelled in analysing human motives.
(6) Tennyson alternated between faith and doubt (See <i>In Memoriam</i>).	(6) Browning was a radiant optimist. He idealised failure and never despaired of life.
(7) Tennyson confused love with lust. He sang of married love only.	(7) Browning sang of Love and Passion.

Q. 5. Compare Wordsworth and Coleridge as Poets.

Ans.

Wordsworth.	Coleridge.
(1) Wordsworth was the greatest poet of nature. (see <i>A Mountain Vision</i>).	(1) Coleridge was the greatest poet of supernaturalism (See

Wordsworth.

(2) Wordsworth's poetry illustrates the definition of Romanticism as "Return to Nature"

(3) Wordsworth raised the natural to the level of the supernatural (by endowing nature with a spirit).

4. According to Wordsworth Nature was always full of peace and harmony. Wordsworth described the peaceful aspects of nature.

(5) Wordsworth's early style was simple but his later style was difficult and pedantic.

(6) Wordsworth's poetic output was great. He wrote numerous wonderful lyrics and elaborate narrative poems.

Coleridge.

Kubla Khan, Christabel).

(2) Coleridge's poetry illustrates the definition of Romanticism as the 'Renaissance (rebirth of Wonder.)'

(3) Coleridge made the 'Supernatural' look like the 'Natural' by linking the "supernatural with the psychological truth."

(4) Coleridge was attracted by the unfamiliar aspects of nature like the "Copper sky," the "bloody sun," the 'owle's cry or the 'death fires burning at night'.

(5) Coleridge was a master of words. He could move his readers to pity, to horror or to wonder with the help of the simplest of words. He could invest simple words with an uncanny or supernatural significance. *The Ancient Mariner* contains numerous stanzas in which simple words work the magic.

(6) Coleridge's poetic output was very limited. Besides *Kubla Khan*, *The Ancient Mariner*, *Christabel*, *Ode on Dejection*, *Frost at midnight*, he wrote little of note or of importance.

Q. 6. Compare Gray and Collins as Poets.

Ans.

Collins.

(1) Collins is superior to Gray as a lyric poet. (See the "exquisite lyric" *Ode to Evening*.)

Gray.

(1) "Gray holds, for all ages to come, his supreme place as an elegiac poet." (*Elegy written in*

(2) Collins excels as a landscape painter (see the 8th, 9th and 10th stanzas of *Ode to Evening* which contain beautiful examples of land-scape painting).

(3) "Collins," according to Hazlitt, "had genuine inspiration. He catches rich glimpses of the bowers of paradise.....In his best works there is an Attic (Greek) simplicity, a pathos and a fervour. He had a much greater poetical genius than Gray".

(4) Collins is a forerunner of the romantic dawn in his love for nature and in the occasional "wildness of emotion and expression" that his *Ode to Evening* contains.

(5) Collins was more spontaneous and inspired.

(6) Collins is some times obscure in his diction (see the second stanza of *Ode to Evening*).

(7) Collins was interested in the supernatural.

a country churchyard).

(2) Gray excels in creating an atmosphere of melancholy. He revels in sorrow like Byron and Shelley.

3. "Gray", says Strong, "keeps a strictness of construction and expression which architecturally speaking, set him higher than Collins'".

(4) Gray blends the note of human emotion and natural beauty in his poetry. He too anticipates the Romantic revival in his melancholy and his love of nature.

(5) Gray had more critical sense and a surer constructive ability.

(6) Gray is always clear and lucid.

(7) Gray was a great scholar and had affinities with Latin poets.

Q. 7. Compare and contrast Swift, Butler and Dryden as Satirists.

Ans. For answer consult Question No. 7 in the Section Probable University Questions.

Q. 8. Compare Keats and Shelley as Poets.

Ans.

Keats.	Shelley.
(1) The verse of Keats has the quality of solidity. It moves with a slow pace. He "loads every rift with ore"	(1) "The substance of Shelley's verse is light, liquid, airy."

(2) Keats hearkens to the past. He is interested in Middle Ages (See *La Belle Dame Sans Merci* and *St. Agnes Eve*).

(3) Keats loves nature for its own sake. He appreciates the outward beauty of Nature. He loves 'daffodils' for their colour and fragrance and the moon for its beauty (See *The joy of Beauty*).

(4) Keats's poetry is free from moral dogma. He is not concerned with political or social problems.

(5) Keats is a born Hellenist. "He is a Greek," because he has a passion for Greek myths, culture and literature (See *Ode on a Grecian Urn*, *Endymion*, *Ode on Psyche*).

(6) Keats is at his best in his sonnets and his great Odes (*Ode to the Nightingale*, *Ode on the Grecian Urn* etc).

(7) Keats preaches a gospel of beauty (Beauty is truth, truth beauty).

(8) Keats's verse is rich in pictorial quality. He is a painter who uses words instead of the brush.

(2) Shelley looks forward to the future. He prophesies a reign of love which the future would bring.

(3) Shelley intellectualizes nature. He endows nature with life as well as with intellect. He feels that nature can think like a living thing (See *Ode to the West Wind*, *Sky lark* and *The Cloud*).

(4) Shelley is an ardent reformer and an inspired prophet. He revolts against monarchy the church, the institution of marriage. He wants to reform the world and usher in a reign of enlightenment and love.

(5) Shelley too is interested in the art and literature of Greece; but his Hellenism is not so passionate or deep-rooted as Keats's.

(6) Shelley is a supreme lyricist. He is incomparably the greatest singer. (See *The Indian Serenade*, *The Skylark*).

(7) Shelley preaches a gospel of love.

(8) Shelley's poetry is rich in musical qualities. He is a musician rather than a painter.

Q. 9. Show how the subject of beauty is treated in the following poems.

(a) *Hymn to Zenocrate* by Marlowe.

(b) *Hymn to Beauty* by Spenser.

(c) *The joy of Beauty* by Keats.

Ans. Hymn to Zenocrate. It is a hymn in praise of physical beauty. Tamburlaine is moved to raptures by the beauty of the Egyptian Zenocrate. He is intoxicated with the beauty of her eyes

(which light meteors) her dishevelled hair and her face on which Beauty, the mother to Muses sits.

Hymn to Beauty. In this poem Spenser echoes Plato's conception of Beauty. According to Spenser the Good (the virtuous) and the Beautiful are inseparable. Beauty does not consist in the "outward show of things." It is heaven born. It is the soul that lends radiance to a beautiful body.

The Joy of Beauty. In this extract Keats praises Beauty of all description, physical, moral and spiritual. He thinks that not only the sun, the moon and daffodils are beautiful but all lovely tales as well as the doom of the illustrious people possess a beauty. Keats "loves the principle of Beauty in all things." A lovely tale is as much a thing of beauty as a daffodil. The life of a great man is as beautiful as the moon.

Q. 10. Compare Omar Khayyam's philosophy with that of Iqbal.

Ans. According to Omar Khayyam one should make merry while life lasts. Omar Khayyam (in his Quatrains) echoes the Epicurean philosophy of "Enjoy life to day, for tomorrow you die." Coupled with this creed is a fatalism and a pessimism, according to which every man and every thing in this world goes the way of all flesh. "Dust we are and to dust we return." The past is dead, the present is fleeting, and the future is uncertain, therefore, one should not postpone the enjoyment of life :—

Ah, fill the cup :—what boots it to repeat
How time is slipping underneath our feet.
Unborn To-morrow, and dead Yesterday,
Why fret about them if Today be sweet.

It is a far cry from Omar Khayyam to Iqbal. Iqbal is nursed upon the modern Western thought. He discards the oriental fatalistic creed. He preaches the doctrine of "Free will." He believes in the philosophy of Action ; and therefore he preaches self-reliance, self-knowledge and self-confidence. According to Iqbal

"Life is Action." His message can be summed up in his own words.

If you are among those with the life-force, vibrant. If you are convincingly alive, create a world of your own.

Q. 11. Show how the subject of Nature has been treated in the following poems.

(a) A Mountain Vision by Wordsworth.

(b) Ode to Evening by Collins.

(c) A Winter Scene by Thomson.

(d) The Voice of Nature by Bridges.

(e) The Wood lark by Hopkin.

Ans. (a) A Mountain Vision. Wordsworth spiritualizes nature. He thinks that nature is pervaded by a Divine Spirit and can ennoble and instruct man.

(b) **Ode to Evening.** Collins intellectualizes nature. He thinks that it is a thinking, feeling and living force. It goes about in a chariot prepared by the fragrant hours and the pensive pleasures sweet and its dewy fingers draw the gradual dusky veil over every thing. Collins also paints a beautiful landscape in this poem.

A Winter Scene. Thomson describes nature minutely and faithfully. He is a master of details and a careful observer of the natural phenomenon. He describes the plight of birds and beasts on a cold evening when snow is falling in thick flakes.

The Voice of Nature. Bridges echoes the Wordsworthian creed that there is an inner meaning in nature. He also paints a lovely English landscape with the help of beautifully suggestive words.

The Wood lark. Hopkin like Shelley intellectualizes nature. He achieves freshness by employing a special rhythm which is of his own invention. This poem is a class by itself. There is nothing like it in the whole English nature poetry.

Q. 12. Contrast **Classicism** with **Romanticism**. Ans.

Classicism.

(1) Classical poetry was chiefly the product of intelligence and reason.

(2) Classical poetry was commonly satiric, and didactic. It aimed at holding people or institutions up to ridicule or at teaching "virtue" to the people. (See the Quality of True Virtue)

(3) It was concerned with town and court life. It described the affairs of kings, courtiers and politicians (see *Achitophel* and *Zimri*)

(4) It was wanting in idealism enthusiasm and spiritual fervour.

(5) It aimed at being correct. The great qualities that it worshipped were restraint, balance and exactness.

(6) It was chiefly written in the Heroic couplet (Two iambic pentametre rhyming at the end).

(7) It did not treat the supernatural as a theme for poetry.

(8) The classical temper favoured order, balance and judgment.

(9) The poet had to abide by certain fixed literary rules and conventions.

(10) It lacked high imagination and depth of feeling.

Romanticism.

(1) Romantic poetry was the product of imagination.

(2) Romantic poetry was mainly lyrical and personal (see *The Byronic Hero*, *Indian Serenade*)

(3) It was concerned with country and pastoral life. It took a vivid interest in nature and out-door life.

(4) It was rich in idealism, enthusiasm and spiritual fervour.

(5) It aimed at being spontaneous, natural and sincere.

(6) It had no fixed or favourite metre. It was written in countless measures like the Blank verse, the Spenserian stanza and the romantic couplet.

(7) It revived the element of wonder and mystery in English poetry (see *Kubla Khan*, *The Ancient Mariner*.)

(8) "The Romantic temper had for its component elements strong passion, sensibility aspiration and melancholy.

(9) The poet was free to assert his individuality. He was a law unto himself.

(10) It was the product of high imaginative sensibility.

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